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Storied Moments: Foregrounding Community Cultural Wealth through Digital Storytelling

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Storied Moments: Foregrounding Community Cultural Wealth through Digital Storytelling

by

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Thesis

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Dedication

To the days spent sitting on front porches laughing and telling stories,
To the nights spent laying on tile floors giggling about the gecko laughing at us from the ceiling above,
To navigating busses, dysentery, and dengue,
To *si pasa, bien; si no, también,*
And to always placing the relationship in front of the work.

This thesis is dedicated to the young people and community members of Quepos, Costa Rica. You have taught me and continue to teach me more than I could have ever imagined. Thank you for helping me know who I am and what I care about.

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Abstract

Storied Moments: Foregrounding Community Cultural Wealth through Digital Storytelling

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Schools have historically been sites of acculturation, highly influenced by political issues. Concepts such as "subtractive schooling," explain that schools that de-value young immigrants' perspectives, strip them of their social and cultural resources and make them especially prone to academic failure. Building on the scholarship and research surrounding critical race theory and applied theatre, this qualitative MFA thesis examines how community cultural wealth was foregrounded in storied moments – planned and unplanned – when digital storytelling as an applied theatre practice was used with the aim of disrupting subtractive schooling. This study took place in a sixth-grade Spanish for Spanish Speakers class over a three-week residency and explores and analyzes how concepts of vulnerability, authentic caring, and communities of practice played out in the facilitator's attempts to foreground community cultural wealth in the classroom. Based on the data collected, this document posits that employing digital storytelling as an applied theatre practice can counter subtractive schooling by making space and time for spontaneous and storied moments. Finally, this document discusses

tensions that came up during the residency and invites practitioners to consider how they might bring personal story (*dichos*, *cuentos*, and *testimonios*) into the language classroom to center their students' ways of knowing and lived experiences. This study hopes to contribute to the greater systemic change needed to create schooling experiences that build on the knowledges Latinx students bring with them into the classroom.

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Chapter One: Introduction

"Change requires more than words on a page – it takes perseverance, creative ingenuity, and acts of love" (Anzaldúa, 2002, p. 574).

Schools have historically been sites of acculturation, working to 'Americanize' or transform students' behavior, language, and identity to fit into U.S. dominant culture (Olneck, 2004; Suárez-Orozco, 2001). To this end, classroom practices have historically excluded immigrant cultures and knowledge systems from standard curriculum (Valenzuela, 1999). It becomes, as Margarita Berta-Ávila[1] (2003) asserts, an "internalized oppression that Xicanas/Xicanos perpetuate on themselves by taking on the values, ideologies, and thought processes that belittle them and view them as objects and not subjects" (p. 121). One might believe that schools no longer aim to 'Americanize' young people, but this purpose is so deeply entrenched in our school system, that it is often invisible to those seemingly unaffected by it (Solórzano & Yosso 2002; Valenzuela, 2008; Valenzuela, 1999; Yosso, 2006).

Angela Valenzuela (1999) writes that in the process of subtractive schooling, the education system strips Mexican and U.S.-Mexican youth of their cultural assets, languages, and identities. Instead of "building on students' cultural and linguistic knowledge and heritage to create biculturally and bilingually competent youth, schools subtract these identifications from them to their social and academic detriment" (p. 25). Teachers can, however, take a more additive approach and elevate young people's experiences and voice; it is their voice that can counter the silencing and domination

[1] Following the lead of Chicana feminist scholars, I intentionally use first names when introducing an author to honor their identities as fully as possible.

(Darder, 2011; hooks 1989). In fact, as Berta-Ávila (2003) asserts, "Voice becomes the means to rupture the silence to transform the reality" (p. 119). In other words, when young people share their personal stories in classroom spaces, they may disrupt and may even transform the ways they relate to one another, to the teachers that facilitate these classroom spaces, and to their academic contexts. This thesis study explores the ways in which digital storytelling as an applied theatre practice could foster space for community cultural wealth to emerge within the constraints of a public school setting – specifically in the context of a sixth-grade Spanish for Spanish Speakers class.

In the epigraph that began this chapter, Gloria Anzaldúa (2002) urges academic researchers to move beyond the realm of thought and to strive to make change through perseverance, creative ingenuity, and acts of love. This thesis study is a response to Anzaldúa's call. As an educator and applied theatre practitioner, I view young people from an asset-based perspective; I believe that young people have skills and experiences that help them navigate their lives and that differences in cultural knowledge and linguistic experience does not mean deficiency (Etheridge Woodson, 2015; Yosso, 2005). As a white woman who learned Spanish as a second language, I enter many classroom spaces as an outsider. Before I began graduate school, I lived and worked as an English teacher in rural Costa Rica for two years. There, I was an outsider in relation to race, language, and culture and this experience brought up questions for me around how to support students in my classes who hold different identity markers than my own. In Quepos, Costa Rica I worked and lived in the same small community as my students. I saw them in school and later at the soccer field. I interacted with them while they worked with their families at the *sodas* (small corner cafeterias). By deeply listening to the young people and community members I worked with in Quepos, I learned who they were and where they came from more fully than if I had only seen them in a school setting. They

shared stories with me and taught me how to navigate complicated systems like inconsistent bus routes. They shared *dichos* (sayings) with me that taught me to be more flexible like, *Si pasa, bien…Si no, tambien*. (If it happens, fine…If it doesn't happen, also fine). After reminding me to remain calm, they also modeled the creative problem solving necessary to get where we needed to go. They taught me how to peel a mango without cutting myself and how to wash lettuce with salt so I wouldn't get a deadly parasite.

My experience living and working closely with members of the community in Quepos, deeply instilled my belief that people of different cultures and backgrounds hold a wealth of knowledge and skills that an outsider may not recognize unless they are willing and ready to make the familiar strange and really listen. Tara Yosso (2005) calls the wealth of knowledge and skills that Communities of Color hold, community cultural wealth. Situating the concept of community cultural wealth within the lens of critical race theory, she shifts the narrative about Communities of Color from deficit-based, focused on poverty and lack, to recognizing the forms of capital Communities of Color possess that often go unnoticed and unvalued, especially in school settings. Yosso (2005) asserts that recognizing and valuing the array of knowledge, skills, and abilities that young people bring into the classroom is necessary to "transform the process of schooling" (p. 70).

Yosso's (2005) concept of community cultural wealth includes the funds of knowledge within Mexican American communities (Moll & González, 2004) and pedagogies of the home that shape what students bring in with them into the classroom (Delgado Bernal, 2001). Yosso (2005) includes both terms under the category, familial capital. Funds of Knowledge refers to students' abilities and skills that come from their "everyday conditions of life" and includes "the knowledge base that underlies the

productive and exchange activities of households" (Moll & González, 2004, p. 700). The funds-of-knowledge approach to teaching emphasizes the importance of getting to know children and their families as people who participate in a larger social and economic life outside the classroom with the goal of building on students' skills in classroom activities. Moll and González (2004) suggest that teachers visit students' households to experience and understand the assets students bring from their home spaces. As I learned during my time in Quepos, there is great value in building relationships with families and communities that a school serves. I agree that home visits can be an effective way for teachers to learn from families and, therefore, create classroom practices that build on their strengths and better serve them. Like Moll and González, I believe that interactions with students and families in their communities are important. However, it may or may not be practical, depending on a teachers' particular context. What if, for whatever reason, a teacher cannot visit students' homes? Or even if they can and do, how can they bring what they learn into the classroom so that their students' worlds outside and inside the school space are more connected? I wondered what pedagogical methods might bring students' funds of knowledge into the classroom.

The work I do as an applied theatre facilitator focuses on sharing and listening to personal stories, with the goal of foregrounding voices that the hegemonic culture often does not value. My work in this area includes interview-based ethnographic theatre, interactive audio installations, and digital storytelling with young people. Through my work in applied theatre, I have sought to be a "storytraveller"[2]—a person who gathers and shares stories, offering the possibility to be moved through the sharing and the listening. Because I identify as much as a classroom teacher as I do as a theatre maker, I

[2] Storytraveller is a term I borrow from Megan Alrutz and Fiona Macbeth. I learned about it while working with them on "Patchwork Stories," an interactive installation of audio stories, weaving, and live story exchange.

wanted to explore how I could use my skills as a storytraveller in my work as a teacher of non-arts content, and specifically in a Spanish for Spanish Speakers class. I recognized a Spanish for Spanish Speakers class as a unique and powerful space within the school, a space that potentially already valued young Spanish speakers' skills. I wondered how using applied theatre practices in this specific context might offer a way for young people and their teachers to build authentic relationships that focused on students' assets and elevated their lived experiences or community cultural wealth in the classroom.

My research led me to explore the literature on pedagogies of the home, another aspect of familial capital (Yosso, 2005). Drawing on Chicana feminist pedagogies (Elenes, Delgado Bernal, González, Trinidad, & Villenas, 2001), Dolores Delgado Bernal (2001) defines pedagogies of the home as "the communication, practices and learning that occur in the home and community […and] often serve as a cultural knowledge base that helps Chicana[s] […] negotiate the daily experiences of sexist, racist, and classist microaggressions" (p. 624). School curriculum that includes pedagogies of the home value ways of knowing that Chicana families and communities foster in a young person. When we consider that often a result of the educational pipeline for Latinx youth[3] is the stripping away of their languages and cultures (Valenzuela 1999; Yosso, 2006), bringing pedagogies of the home into the classroom is a transformative act, "a creative process that interrupts the transmission of 'official knowledge' and dominant ideologies" (Delgado Bernal, 2001, p. 624). Considering that bringing ways of knowing from the home into the school is a transformative act, I began to wonder if digital storytelling could do just that – disrupt the forces of subtractive assimilation. Could digital

[3] I use the term Latinx instead of Latina/o in honor of non-binary gender identities. I also realize that identities are highly complex and fluid and my intention is not to oversimplify or generalize according to a person's place of birth or national identity.

storytelling bring students' lived experiences and pedagogies of the home into the classroom, challenging and disrupting the subtractive schooling that threatens Latinx youth?

BACKGROUND AND SIGNIFICANCE

In her TED Talk, author and storyteller Chimamanda Ngozi Adichie (2009) shares the danger of a single story. She explains that by continuing to tell a single story of a people or by buying into this single story, we are not able to recognize a whole person – we are perpetuating stereotypes. We can, however, disrupt people's single stories by sharing a multitude of stories (Adichie, 2009). My study aims to support young people in creating and sharing a multitude of stories to counter the danger of a single story. I argue that any story that disrupts the narrative of a single story is a counterstory.

Much has been written about Latinx young people as creators of knowledge through sharing counterstories (Cuevas, 2016; Delgado Bernal, 2002; Ladson-Billings, 1998; Solórzano, 1997, 1998; Yosso, 2005). Even so, there is not much literature about elevating students' cultural wealth through digital storytelling as an applied theatre practice. In the literature review that follows this chapter, I will discuss digital storytelling and applied theatre, and their relationship to critical race theory and community cultural wealth. At this point, I will discuss other studies that focus on storytelling and community cultural wealth; these are often in the context of higher education (see Gachago, 2014; Nuñez-Janes & Re Cruz, 2013).

Delgado Bernal (2002) uses Critical Race Theory (CRT) and Latina/o Critical Theory (LatCrit) to emphasize students' assets and power in knowledge creation; she provides examples of teachers shutting down Chicana/o students' stories because they are not seen as academic or don't belong in an educational setting. This alludes to the idea

that there is little space for identity (specifically marginalized identity) in a school space. In her study, Delgado Bernal uses university students' counterstories to illustrate the navigational and linguistic capital students bring into higher education. My study focuses on students creating digital stories focused on home-based assets to emphasize the community cultural wealth that middle school aged students bring into the classroom. Like Delgado Bernal (2002), I analyze how young people's stories elevate pedagogies of the home in order to foreground their assets in the curriculum. I align my study with her recommendation that teachers, students, and educational researchers listen to these stories and value them as knowledge (Delgado Bernal, 2002).

Like Delgado Bernal, Nuñez-Janes and Re Cruz's (2013) study elevates the perspectives of racially and socially marginalized college students. They do this by employing the use of counternarrative, specifically with digital storytelling. In their study, the researchers challenge the notion of who has the power to create knowledge and to tell their stories. They also state that the telling of counternarratives of specifically Latino/a students can illustrate or shift the deficit view that minority students lack the necessary knowledge and skills for their success in school.

Like these two studies, much of the research on storytelling with Latinx youth takes place in the context of higher education. My thesis study aims to address a gap in the literature by asking the question, how can secondary teachers elevate the community cultural wealth of young people by using digital storytelling as an applied theatre practice? Digital storytelling as an applied theatre practice is significant in this project because the method uses drama activities, or drama-based pedagogy (Dawson & Lee, 2018) to collaboratively create media while also furthering the students' academic, affective, and aesthetic skill development. This study contributes to the need I see for

more research around how theatre techniques can be used to disrupt the subtractive schooling young Latinx students experience in United States schools.

RESEARCH QUESTIONS

With this study, I attempt to understand the experience(s) of young people in a digital storytelling process to illustrate ways in which teachers can employ applied theatre techniques that foster story exchange in their classrooms. Digital storytelling as an applied theatre practice encourages young people to work together through drama activities, story circles, and media making to collaboratively tell their stories. By using vocal recordings and photographs, young people remove the vulnerability that live performance places on their bodies. I explore the ways in which digital storytelling as an applied theatre practice could foster space for community cultural wealth to emerge within the constraints of a public school setting – specifically in the context of a sixth-grade Spanish for Spanish Speakers class. I began my research with two key questions:

1. How can digital storytelling center young people's lived experiences and pedagogies of the home within the context of a sixth-grade Spanish for Spanish Speakers class?
2. What might we, as educators, learn from bringing personal story into the language classroom through applied drama and theatre?

PILOT STUDY

While exploring these questions, I created a pilot study during my second year of graduate school at the University of Texas at Austin. The pilot study directly influenced this thesis study. It was an applied theatre workshop at a high school in central Texas – a Title I school with ninety-six percent minority enrollment, eighty six percent Hispanic. I created the pilot study to root my thesis work in what was interesting and important to the

students at the district high school. The beginning drama students were in small groups recording audio stories about a time their identity mattered at school or a time they knew they belonged/didn't belong based on who they are. I approached one group who appeared to be off task; they were messing with their phones. I asked them how they were doing and student in the group who identified as Latinx and transgender explained that the process had made her emotional and that the group was taking a break. Wary of pushing the students too far in what could be a vulnerable activity, I reiterated that they should only share what they felt comfortable with. The student lifted her gaze and replied intensely, "No, teacher. It's important people hear my story." This moment stuck with me long after I finished my brief residency at the high school and I continued to reflect on it as I developed my thesis study. The student's words echoed in my head – "No, teacher. It's important people hear my story." That young person suggested that sharing her story was not only relevant – it was urgent—despite any preconceived notions of comfort that I brought to the process. This story stuck with me and reminded me of the need for young people to bring their whole selves with them into school spaces that don't often value their knowledges, experiences, or identities.

From these pilot workshops, I learned the following: It takes a long time to build trust with a group; to have a sustainable partnership with a class, the teacher needs to be involved and respect the work; young people using their bodies (embodied practice) can be risky for some – especially students with marginalized identities; and this work matters to young people and they want to tell their stories. I consider my work a response to Gloria Anzaldúa's (1990) call to academics: "We need to find practical application for those theories. We need to de-academize theory and to connect the community to the academy" (p. xxvi). Because of my constructivist-transformative worldview (Creswell, 2014) and my identity as a White woman, a foundational principle that drove the

construction of this research study was centering youth voices of color and elevating them in the academy. Therefore, it was important to me to involve young people of color in the creation of this study as an attempt to decolonize research (Tuhiwai Smith, 2013).

PROJECT OVERVIEW

For this study, I created and co-facilitated a three-week digital storytelling residency with Sra. Petunia[4] and her sixth-grade Spanish for Spanish Speakers class at Bermúdez Middle School, a title I school in central Texas in October of 2017. The class was made up of twenty students aged eleven to twelve years old. Seventeen of the twenty students were Latinx (whose families were from several different countries in Latin America) and three of the students were White. I did not gather data on each of the students' birth places, although some students did share this with me during the project. While the class was called Spanish for Spanish Speakers, it was made up of students with varying levels of Spanish fluency, ranging from students whose home language was Spanish to students for whom this was their first year in dual-language. The sessions took place almost completely in Spanish; some students responded in English during dialogue and clarification was offered in English when necessary. During the residency, the sixth-grade students participated in a variety of drama, oral storytelling, and writing activities around the themes of community, family, and what we learn from these communities or 'ways of knowing' (Delgado Bernal, 2001) that help us navigate life. Out of this work, the students created group digital stories in iMovie. To create group digital stories, students wrote their scripts – individual lines beginning with "*Vengo de…* (I come from…) and then worked in groups of four to order their lines and create a final line of text that described who they were collectively. They then took photographs, only using

[4] The names of participants and the school were changed to protect participants' identities.

their hands and objects as subjects of the photograph, to represent each line of text and to show the feeling or idea behind the line. Next, the students utilized vocal techniques such as repetition, layering, and intonation to record their lines into a voiceover. Finally, they edited their digital stories and added final touches such as transitions and music. The residency culminated in a sharing with invited friends and family in the school library. The unit I created for the residency aligned with the district's curriculum road map focus on "what it means to be bilingual and bicultural" as well as "how family is an important part of our identity" ("Yearly Planning Guide," 2017). It also fulfilled the Texas state standards or TEKS. A full curriculum map, as well as the daily session plans in Spanish and English, can be found in the appendices of this document.

Context and Participants

Selection of Context and Participants

Motivated by what I learned during my pilot study, I shifted from a three-session digital storytelling workshop to an artist in residence model so that I could spend more time building trust with a group. I also looked for a partner teacher for this thesis study who wanted to be involved in the process and had her own questions around incorporating personal story into her curriculum. During the pilot, I experienced students' resistance to embodiment or theatre techniques that required performing in front of each other. So, moving into this study, I wanted to use a lower risk dramatic form that might engage youth who are not interested in theatre. Moreover, I was interested in how applied drama and theatre practices could be used in a non-arts content class to support learning through drama. For this reason, I chose to situate the project in a public-school context unrelated to the theatre. I moved away from the embodied performance with drama students I had done in the pilot study and instead opted to explore a form that I thought

would be less risky and vulnerable for students who had not selected to be in a drama class. Situating my current study in a Spanish for Spanish Speakers class, I wanted to create a rigorous project that would further students' academic, aesthetic, and affective skills while supporting their language development.

The Teacher

Señora Petunia, my partner teacher in this study, is a Mexican-American Spanish teacher who learned Spanish as a second language. She cares about her students and their lives and wants her classes to incorporate creative learning and the arts. She notices what her students do well and wants to support them in being academically successful. I met Sra. Petunia during a summer institute I was facilitating in drama-based pedagogy in 2017 with the University of Texas at Austin's Drama for Schools program. During our time at the institute, we discussed her goals of incorporating creative learning into her pedagogical approach and bringing personal story into her classroom. She was excited about seeing the strategies she learned in the Drama for Schools institute modeled in ways that were specific to her language classroom. She also thought teaching through drama-based strategies that got students moving, talking to one another, and working creatively together would make her a better teacher. I recognized this potential partnership and we began planning a digital storytelling unit for her Spanish for Spanish Speakers class. Señora Petunia's disposition allowed her to be open and reflective throughout my residency. This is important to note, as her willingness to engage and learn through the process greatly influenced the outcomes of this study.

Researcher Role and Questions

In this qualitative research study, I moved through several different identities and roles. I acted as a creative learning mentor to my partner teacher, Sra. Petunia. As a

teaching artist in residence, I planned and co-facilitated each session with Sra. Petunia, and as a researcher, I was a participant observer, facilitating and observing the students' and teacher's interactions and engagement with the activities.

Drawing on Philip Taylor's (1996) reflective practitioner research approach to arts education, my observations and reflection throughout the process informed the ways I proceeded with my daily planning. As Taylor (1996) suggests, Sra. Petunia and I acted as our own interventionists, constantly evaluating our practice and adjusting plans as necessary. When we met in the ten minutes before class started, Sra. Petunia often suggested adjustments to the lesson based on what she had noticed in previous sessions. For example, after the second session Sra. Petunia mentioned a concern with students feeling pressured to share about their families based on one students' resistant behavior she observed during an activity. Before class the next morning, we planned a mapping activity with the hope of expanding the students' thinking around who is a part of their communities beyond the nuclear family. Another instance of responsive modification on my part was shifting the structure of the final product. I began the residency thinking the students would create narrative stories in small groups based on prompts such as, a time I learned something important from my family or community. We explored these ideas through drama activities such as "Tour of a Space," an activity in which students took turns, up on their feet, guiding their partners through a place they learned or taught something important (Rohd, 1998). It became evident, however, that telling stories without imposed structure was extremely challenging for several students. As I walked around the room, several pairs were just standing there telling me they were done after less than a minute. Because of the overall group's fluency level, I made the choice to shift towards choral poems as the structure for the digital stories. This spontaneity and

flexibility in our planning process allowed us to be responsive to the students' needs. Our readiness to shift plans in response to the students aligns with Taylor's reflective practice.

I began the study with these guiding questions: How can digital storytelling center young people's lived experiences and pedagogies of the home within the context of a sixth-grade Spanish for Spanish Speakers class? And what might we, as educators, learn from bringing personal story into the language classroom through applied drama and theatre? These questions guided the development of the curriculum for the residency (which can be found in the appendices of this document) and the data collection. When I began to analyze the data from the study, however, I realized that I needed a broader lens to accurately see what themes surfaced. In analyzing my data, I shifted to this broader question: *What emerges when digital storytelling is used as a practice of valuing community cultural wealth in a sixth-grade Spanish for Spanish Speakers class?* By using a modified grounded theory approach (Corbin & Strauss, 2015), I began with this question and remained open to themes that emerged in the analysis of the data.

METHODOLOGY

Data Collection

To address my research questions, I collected data in the form of daily reflective field notes, documentation of student work, and semi-structured interviews of the teacher and eleven students who chose to participate in the research. The data collection continually informed our planning and the next session's work. The sessions varied from fifty to ninety minutes depending on the day. The lesson plans were written in Spanish and the classes were facilitated in Spanish. My field notes were written in English unless a concept could not be translated or needed to remain in Spanish to maintain its original meaning. I audio recorded each session so that I would have a record of what transpired

in class. This allowed me to later document and reflect on what I was not able to perceive while teaching.

In addition to collecting my own reflective practitioner field notes, I also documented the students' work and interviewed both the youth participants and their teacher. I photographed the students' early brainstorming sessions and writings, and saved their digital stories created from the prompt, "Vengo de…" (I come from…). These digital stories were the culmination of a unit that explored the assets and ways of knowing the young people carried with them from their families and communities. I conducted three semi-structured interviews with Sra. Petunia – pre, mid, and post study. These interviews explored the teacher's prior knowledge of the students' lives, experiences with participating youth, experiences throughout the workshop series, and her reflections on the final performance sharing. After the project ended, I also interviewed eleven of the twenty students (those who had parental consent and gave youth assent) about their experiences during the digital storytelling residency. These semi-structured youth interviews took place outside of the classroom portable and lasted no longer than ten minutes.

Data Analysis

The purpose of this study was to explore what emerged when digital storytelling was used as a practice to value students' community cultural wealth in a sixth-grade Spanish for Spanish Speakers class. To analyze the data, I used a modified grounded theory approach (Corbin & Strauss, 2015). Corbin and Strauss (2015) acknowledge that experiences influence the ways a researcher analyzes and interprets data and assert that this methodology supports a researcher in making meaning of an experience and then taking action based on their conclusions. In using a grounded theory approach, I

acknowledge my own subject position in the data analysis and am aware that the stories I share are filtered through my own experience. Additionally, the conclusions I draw will support me in taking future actions in my own teaching practice.

The data analysis process was ongoing, but included several phases. My initial analysis, or phase one, began as I collected the data. Phase one took place daily as I created thick descriptions following each session. In these thick descriptions, I reflected on the events I recorded in my daily journal as a way of analyzing what had happened during class. In the thick descriptions, I described each event and then wrote what I thought about the event. Then, I wrote what I thought my thinking might mean in relation to concepts of community cultural wealth (Yosso, 2005), applied theatre, and my previous experiences teaching and facilitating. These thick descriptions were my first step in the analysis process. This ongoing analysis helped me to continually adjust my planning/practice and be responsive to student and teacher needs.

I also interviewed the classroom teacher three times throughout the study – pre, mid, and post project. The purpose of these interviews was to align my reflections with hers, cross check data, and to understand her thinking around moments that surprised me. I used these interviews as a way of member checking, or making sure my reflections aligned with someone in the study who experienced the same events. In the post-interview, specifically, the teacher and I looked back on events from my field notes so that I could include her perspective on what the events might mean. I also interviewed the students to gather their perspectives on the project and to triangulate the data analysis.

The second analysis phase occurred after all data was collected. I read the entire data set with the research question, *what emerges when digital storytelling is used as a practice of valuing community cultural wealth in a sixth-grade Spanish for Spanish Speakers class?* I read through interview transcripts, examined students' digital stories,

and reviewed my reflective logbook and thick descriptions, noting emerging themes and ideas about ways that students' community cultural wealth were foregrounded throughout the residency. I grouped the themes and then illustrated my assertions and understanding about each theme through examples or moments in the process. While grouping the themes, I was surprised to find that the students' community cultural wealth was foregrounded during moments in the process that planned for storytelling as well as moments of unplanned or improvised sharing.[5] I was also surprised to realize that I couldn't look at students' expressions of community cultural wealth without including the teacher. I looked closer at the moments of unplanned sharing, or spontaneous story to see how the students and their teacher shared or elevated their community cultural wealth. I arranged my findings around the themes of vulnerability, authentic caring, and communities of practice to further explore how storied moments (both planned and unplanned moments that told stories) functioned for the young people and classroom teacher during my residency. In my data analysis and throughout this document, I struggled with whose story I would tell. I worked to foreground the Latinx students' voices and conversations, especially considering that the small number of White students in the class often made themselves visible through their actions or elaborate responses in semi-structured interviews. As a White scholar, I strive to support the large body of scholars with marginalized identities working to elevate othered ways of knowing within the academy. The work of scholars such as Angela Valenzuela, Tara Yosso, Gloria Anzaldúa, and many more cited throughout this document greatly shaped how I tell these stories. Even through writing this document I hold tensions around my place in

[5] A full curriculum map and detailed daily plans can be found in both Spanish and English in the appendices.

attempting to transform a theorizing space with my own privileged identity markers at play.

Overview of Chapters

I began my digital storytelling residency at Bermúdez Middle School wondering how teachers could bring young people's funds of knowledge into the classroom by creating collective stories. I planned the project and structured it in such a way that would value the students' community cultural wealth, specifically their pedagogies of the home. I was focused on how the young people could share their lived experiences through photography and voice over and planned to analyze the students' digital stories to see how they shared elements of their cultural wealth. What emerged, however, was that the process of creating the digital stories together provided space and time for the young people in the class and their teacher to share stories in planned and unplanned moments, which foregrounded their community cultural wealth in ways I had not anticipated.

In this introductory chapter, I illustrated that assimilation is not a power neutral process and the need to disrupt the subtractive schooling that strips Latinx students of their languages and cultures. I situated myself as a practitioner who values students with different ways of knowing and lived experiences from my own and that I structure my projects from an asset-based view of young people and communities. I defined and discussed the relationship between pedagogies of the home, funds of knowledge, and community cultural wealth and described the background and significance for this research study. I grounded the digital storytelling project with the goal of disrupting dominant culture's single story of Latinx youth and creating counterstories that elevated *cuentos*, parables, *dichos*, and pedagogies of the home. I, then, outlined my research questions and provided an overview of the digital storytelling project. I also provided my

methodology for the study including how I came to partner with Sra. Petunia and her Spanish for Spanish Speakers class. Finally, I shared how I collected and analyzed the data using a grounded theory methodology and structured my findings on themes that emerged.

In Chapter Two, I position this study in relation to other research in critical race theory and applied theatre. I provide a brief overview of subtractive schooling (Valenzuela, 1999) and the need for critical race theory in education. I outline Yosso's (2005) conceptual frame for community cultural wealth and describe how I examine community cultural wealth in my study. Finally, I provide a brief history of digital storytelling and situate it as an applied drama and theatre practice that is well suited to center students' community cultural wealth within the classroom.

This thesis examines how community cultural wealth was foregrounded in storied moments – planned and unplanned – when digital storytelling as an applied theatre practice was used to disrupt subtractive schooling. In the following chapters, I build on the theory from the literature review to offer frameworks for presenting and analyzing data related to cultural wealth. I specifically explore and analyze how concepts of vulnerability, authentic caring, and communities of practice played out in my attempts to foreground community cultural wealth in the classroom. In Chapter Three, I explore how students' and their teacher's community cultural wealth were foregrounded through spontaneous story. I focus on the vulnerability involved in moments of spontaneous story and how the teacher's choice to be vulnerable effected the relational practice in the classroom. In Chapter Four, I examine how students experienced authentic caring in peer-to-peer relationships during a digital storytelling project created to disrupt subtractive schooling. Chapter Five examines how students formed communities of practice,

positioning the Latina students in one group as experts in their languages and cultures and elevating them as language coaches within their group.

In my Conclusion, I reflect on how digital storytelling as an applied theatre practice centered the young people's lived experiences and foregrounded their cultural wealth during my residency. I discuss the relationships between vulnerability, authentic caring, and communities of practice that I found connected to storied moments. I also discuss additional tensions that came up in the process of facilitating the digital storytelling residency including questions I have about depth of the product versus the process, artistic skills as cultural wealth, my role as a coach, and my struggle with how much structure to impose in the creative process. I reflect on missed opportunities for the students to critically engage with issues of power, privilege, and identity in media production throughout the residency. I conclude with a discussion of ways in which we, as educators, can bring personal story into the language classroom and the implications that may have for the fields of applied theatre and education.

Chapter Two: Review of the Literature

INTRODUCTION

Much has been written about Latinx young people as creators of knowledge through sharing counterstories (Cuevas, 2016; Delgado Bernal, 2002; Ladson-Billings, 1998; Solórzano, 1997, 1998; Yosso, 2005). Even so, there is not much literature about elevating students' cultural wealth through storytelling as an applied theatre practice. In this chapter, I summarize Angela Valenzuela's (1999) concept of subtractive schooling to illustrate the need for conducting educational research rooted in critical race theory. I provide a brief overview of critical race theory (CRT) and Latina/o critical race theory (LatCrit) within the field of education. I, then, discuss Tara Yosso's (2005) conceptual frame of community cultural wealth, including pedagogies of the home (Delgado Bernal, 2002) and funds of knowledge (Moll & González, 2004). Finally, I provide a brief history of digital storytelling and situate it as an applied theatre practice that is well suited to center Latinx students' lived experiences and pedagogies of the home within the classroom as a disruption to subtractive schooling.

SUBTRACTIVE SCHOOLING

Critical race scholars, specifically Latina/o critical race scholars (Anzaldúa, 1990; Delgado Bernal, 2002; Valenzuela, 1999; Yosso, 2005) understand and illustrate that the dominant U.S. society oppressively strips young Latinx people of their languages, identities, and cultures. Angela Valenzuela (1999) specifically focuses on the role U.S. schooling plays in this subtractive assimilation. In her ethnographic study with high school students and teachers at a high school in Houston, Texas, Valenzuela (1999) illustrates the ways U.S. schooling subtracts young immigrants and U.S born Mexican youth of their resources by devaluing their languages and cultures and excluding their

knowledge from standard curriculum. Valenzuela's concept of subtractive schooling builds upon Cummins' notion that assimilation into the dominant culture is not a neutral process, but is in fact an oppressive force that is detrimental to the success and well-being of minority students (Cummins, 1988). Valenzuela (1999) draws on Coleman's theories of social capital (Coleman, 1988) to assert, schooling that is "(subtractively) assimilationist" (p. 30) robs students of resources that they could use to navigate social environments and the educational system. Standardized testing, a lack of relevant or challenging curriculum, cultural course tracking, and a lack of relationships with caring adults are some of the many aspects of schooling that detract from students' abilities to form critical social connections and to be successful in the school environment (Valenzuela, 1999). The aspects of oppressive schooling that Valenzuela (1999) describes, constantly remind Latinx youth that their identities and cultures are not valuable in an academic setting.

English-only legislation, such as Arizona's Proposition 203,[6] and ESL programs with high stakes testing that students must pass to integrate into mainstream classrooms,[7] demonstrate more ways schools communicate to young people that their identity and culture is not important or helpful in academic settings. U.S. schools' history of eliminating students' home languages (specifically Spanish) from the classroom is one of the many ways that these institutions devalue Latinx students' assets and identities.

[6] In 2000, when I was entering high school in Tucson, Arizona, Arizona passed Proposition 203 – "English for the Children" – that banned bilingual education in the state. According to NPR's "Educating Latinos," (2002) in the two years following this legislation 150,000 young people were taken out of bilingual education and placed in English immersion programs with the rationale of allowing them to "fully participate in the American dream" (Proposition 203, 1).

[7] Students who enter high school with less than fluent English proficiency in Arizona, where I am from, need to pass the Arizona English Language Learner Assessment (AZELLA). In my experience as a student and as a teacher in Arizona, I have seen ESL students complete worksheets and copy sentences from the board to prepare for this exam. Their skills and knowledges are often completely excluded from this space.

Valenzuela (1999) points to the fact that "Even bilingual education programs that explicitly attend to the linguistic needs of minority youth can be, and typically are, subtractive if they do not reinforce students' native language skills and cultural identity" (p. 25). In other words, even a Spanish for Spanish Speakers class has the potential to be subtractive if it fails to value and nurture students' whole selves. Much policy change is needed to impact these systemic issues; this study does not claim to make change at a policy level. What it does, however, is aim to engage young Spanish speakers in culturally relevant curriculum that centers their stories and funds of knowledge. It also creates space in the curriculum for students to work together, hopefully forming social alliances among peers and with their teachers.

CRITICAL RACE THEORY AND LATINA/O CRITICAL RACE THEORY IN EDUCATION

Critical race theory (CRT) and Latina/o critical race theory (LatCrit), when applied to education, have the potential to transform the process of schooling (Yosso, 2005). Critical race theory emerged from the fields of critical legal studies, ethnic studies, women's studies, history, and sociology (Yosso, 2005). Kimberlé Crenshaw's work in intersectionality (1991) challenges legal scholars to consider race, gender, ability, and class in their legal decisions. Out of CRT, grew Latina/o critical race (LatCrit) theory (Arriola, 1997, 1998; Stefancic, 1998; Yosso, 2005), which focused on the multiple forms of oppression Latinx and Chicanx people experience related to immigration status, language, accent, culture, class, sexuality, surname, and phenotype (Montoya, 1994; Johnson, 1999; Yosso, 2005). It is essential that researchers and educators understand that oppression is intersectional and looks and feels different for each Person of Color, based on a variety of visible and not so visible factors. One way we can begin to understand is by listening to people's personal experiences. Connecting this idea to the

field of education, personal story and lived experiences are essential to understanding young people's experience(s) in schools.

The idea that stories are a legitimate part of research is central to critical race theory. Scholars such as Daniel Solórzano (1997, 1998; Solórzano & Yosso, 2002), Ladson-Billings (1998), and Tara Yosso (2005) have extended CRT and LatCrit to the field of education. Their work with CRT and LatCrit in the field of education emphasizes the importance of experiential knowledge and transdisciplinary perspectives in working towards social justice in schools. Solórzano (1997, 1998) proposes these five tenets of critical race theory in education: (1) the intercentricity of race and racism; (2) the challenge to dominant ideology; (3) the commitment to social justice; (4) the centrality of experiential knowledge; (5) the utilization of interdisciplinary approaches (as cited in Yosso, 2005).

Solórzano's principles are critical to my research, which uses the interdisciplinary approaches of theatre, media, writing, and oral story to centralize experiential knowledge of middle school Spanish speakers in classroom curriculum. By centering these youth's stories in a commitment to social justice, I hope to disrupt some of the dominant ideology at play in subtractive schooling. Anzaldúa (1990) reminds researchers of the need to "de-academize theory and to connect the community to the academy" (p. xxvi). One way I see to de-academize theory is to anchor research in the voices and stories of young people and foreground their skills and knoweldges from an asset-based perspective.

COMMUNITY CULTURAL WEALTH

Educators and policy makers often see students with marginalized racial or ethnic identities as possessing a deficit of knowledge, needing to be filled with academic knowledge and skills (Yosso, 2005). This deficit perspective ignores and devalues the

knowledge and skills students bring into the classroom from their home lives. If educators were to elevate young people's home knowledges in their classrooms, this could help to counter the effects of subtractive schooling described by Valenzuela (1999).

In this thesis study, I draw on Tara Yosso's (2005) concept of community cultural wealth to explore how centering young Latinx voices might elevate their knowledge and resist the acculturation of subtractive schooling. Yosso (2005) defines community cultural wealth as "an array of knowledge, skills, abilities, and contacts possessed and utilized by Communities of Color to survive and resist macro and micro-forms of oppression" (p. 77). Yosso's (2005) community cultural wealth draws on critical race theory to expand the limited view of cultural capital as defined by White, middle class values. Examining Bourdieu's (Bourdieu & Passeron, 1977) forms of capital through a CRT lens, Yosso (2005) exposes the deficit perspective in play when "specific forms of knowledge, skills and abilities [...] are *valued* by privileged groups in society" (p. 76). According to Bourdieu (1977), White middle class capital is the highest form and seen as the 'norm' while marginalized cultures' assets are seen as poor or less valuable. Yosso (2005) counters Bourdieu's hierarchical forms of capital with the illustration of a young Spanish Speaker's "linguistic capital" to translate complex legal documents for a parent (p. 78). Yosso discusses six forms of capital that Communities of Color foster in young people and make up their community cultural wealth. These forms of capital include, but are not limited to aspirational, linguistic, familial, social, navigational, and resistant capital. In this study I focus on linguistic, familial, and social capital when I discuss moments community cultural wealth was foregrounded throughout my digital storytelling residency at Bermúdez Middle School. For this reason, I will provide some detail on each of these three forms of capital, in the following sections.

Linguistic Capital

Yosso (2005) identifies linguistic capital as the linguistic abilities that children bring with them to school, along with the ability to navigate multiple languages in adult situations that they learned from helping family members. This linguistic capital is of high value in the family's life, but is not often recognized in the school context. I am interested in how students acknowledge and recognize their own and each other's linguistic capital throughout my digital storytelling residency.

Familial Capital

Familial capital includes the funds of knowledge (Moll & González, 2004) and pedagogies of the home (Delgado Bernal, 2002) that young people bring into the school from their nuclear families as well as their larger communities. Familial capital extends beyond the concept of blood relatives to community members and kinship around shared issues and resources (Yosso, 2005). Yosso (2005) includes *dichos* (sayings) and *cuentos* (stories), under linguistic capital, but I argue that while relating to language, *dichos* and *cuentos* are passed on by family/community and are a part of the pedagogy of the home (Delgado Bernal, 2002) that shapes how young Latinx move through the world.

Social Capital

Social capital in community cultural wealth refers to the social bonds and networks that people of color form to overcome adversity and navigate oppressive systems (Yosso, 2005). I consider social capital to include alliances students form in the classroom with other Students of Color as well as with White students who may be strategic accomplices in the work of equity and justice.[8]

[8] I borrow this phrase from a workshop facilitated by Leah Harris, manager of Public Works Dallas. She uses the term, strategic accomplice to signify a member of a dominant group who works to dismantle any form of oppression from which they receive the benefit.

DIGITAL STORYTELLING

Digital storytelling is a term that broadly includes podcasts, blogs, social media, self-made digital slide shows, and many other forms of digital self-expression. In 1993, Dana Atchley, Joe Lambert, along with Nina Mullen founded The Center for Digital Storytelling, now StoryCenter ("Our Story," n.d.). Since 1993, StoryCenter has utilized digital story as a method for engaging and "transforming lives and communities through the acts of listening to and sharing stories" ("Our Story," n.d.) through public workshops and community partnerships. They aim to use digital storytelling as "a reflective practice, a professional development tool, a pedagogical strategy, and as a vehicle for education, community mobilization, and advocacy" ("Our Story," n.d.). Building off of StoryCenter's model, digital storytelling has become a popular process, internationally, in educational environments for young people to author and share personal stories (Anderson, et al., 2009; Alrutz, 2015b; Caroll et al., 2006; Hill & Vasudevan, 2008; Lundby, 2008).

DIGITAL STORYTELLING AS AN APPLIED THEATRE PRACTICE

Megan Alrutz (2015b) employs digital storytelling as an applied theatre practice with youth. Alrutz draws her definition of digital storytelling from the work of StoryCenter and refers to this practice as "short digital videos, or two - to three-minute personal stories performed through a combination of first-person, narrated voiceovers; still and/or moving images; and music or sound" (p. 5). Alrutz (2015a) combines digital storytelling with applied theatre to support "critically conscious and personally relevant approaches to making mediatized performance" (p. 4). Through the use of drama-based pedagogy, theatre performance techniques, oral storytelling, and digital media, digital storytelling becomes an active, embodied, and collaborative process that supports young people as agentic artists (Alrutz, 2015a).

In this thesis study, I extend Alrutz's (2015b) practice of digital storytelling as an applied theatre practice by examining how it can elevate cultural wealth in a Spanish classroom.[9] Applied drama and theatre (often referred to as just applied theatre) takes place in non-traditional spaces, outside of a theatre building, and is created by, with, and for, a community (Nicholson, 2014; Saxton & Prendergast, 2016; Taylor, 2003; Thompson, 2012). As Thompson (2012) states, "Applied theatre is a participatory theatre created by people who would not usually make theatre. It is, I would hope, a practice by, with and for the excluded and marginalised" (p. xv). My digital storytelling residency in a Spanish for Spanish Speakers class is outside of a theatre context and employs Thompson's definition of applied theatre. By naming digital storytelling as an applied theatre practice, I, like Alrutz, emphasize the active, relational, and critically engaged practice that drama-based activities bring to the creation process of a digital story.

Digital storytelling as an applied theatre practice aligns with community cultural wealth and critical race theory. Yosso (2005) asserts that "CRT draws explicitly on the lived experiences of People of Color by including such methods as storytelling, family histories, biographies, scenarios, parables, *cuentos*, *testimonios*, chronicles and narratives" (p. 74) By employing digital storytelling as an applied theatre practice, teachers may open space in the classroom for young people's pedagogies of the home and funds of knowledge, thus legitimizing Latinx knowledges and countering subtractive schooling.

[9] I am grateful for the opportunity to learn digital storytelling from Megan Alrutz while assisting her at a digital storytelling residency with middle school students in Sarasota, Florida.

Chapter Three: Vulnerability and Relational Practice

In this chapter, I examine how vulnerability occurred within moments of spontaneous storytelling, seeking to understand if/how vulnerability in the classroom may support opportunities for acknowledging students' cultural wealth. My intention in facilitating a digital storytelling project with Señora Petunia's Spanish for Spanish Speakers class was to create space for the young people in her class to recognize and value their own cultural wealth. My hope was that they would craft digital stories that shared their lived experiences and pedagogies of the home with their classmates and the friends and family members they would invite to their final sharing. Focused on how we would arrive at the final products, I was surprised that during the process of creating the digital stories together, the most interesting storytelling happened in unplanned or more spontaneous pedagogical moments that foregrounded students' community cultural wealth. My experience in the digital storytelling residency with Bermúdez Middle School led me to understand that centering personal story within a pedagogical process can lead to moments of unplanned or spontaneous story-sharing amidst planned activities. I define these moments of unplanned sharing as spontaneous story, which I see as different from improvised story. I argue that spontaneous story differs from improvised story by the emotional context of the origin. The idea for a spontaneous story arises in an epiphany or sudden connection, whereas an improvised story is unplanned but the motivation can be pre-existing. I clarify the distinction between spontaneous story and improvised story because in my experience, they involve differing levels of vulnerability.

Sue Lasky's (2005) study with secondary teachers examines teacher identity, agency, and context and how these elements intersect in teachers' experiences of vulnerability. Lasky (2005), defines vulnerability as a "multidimensional, multifaceted

emotional experience that individuals can feel in an array of contexts […] [and one that] interacts with their identity, beliefs, values, and sense of competence" (p. 901). In other words, vulnerability varies depending on many factors and is directly connected to a teacher's own identity and perceived skill level in teaching. In this chapter, I explore how vulnerability occurred within moments of spontaneous storytelling, seeking to understand if and how teacher vulnerability in the classroom supported opportunities for acknowledging and valuing students' cultural wealth.

RELATIONAL PRACTICE AND DIGITAL STORYTELLING

Aimee Carrillo Rowe (2008) writes on power and belonging across difference between self-defined academic feminists. Relational practice, as discussed by Rowe (2008), is a complex system that involves the navigation of power, identity, and belonging. Megan Alrutz (2015b) furthers Rowe's (2008) discussion on relational practice to highlight, "Relational practices and building alliances require reflexivity and a willingness to be vulnerable with one another" (p. 58). In other words, to work in relation with one another as a community of learners, requires an element of vulnerability and trust, as well as the willingness to release power. Digital storytelling as an applied theatre practice, as practiced and defined by Alrutz, is inherently relational and; students work in groups to navigate who they are in relation to one another and the world around them to tell their stories collaboratively. The circulation of power is inherent to collaboration, which moves away from a hierarchical model of learning. I knew collaboration would prove central to my residency at Bermúdez. What I did not anticipate, however, was the role that the classroom teacher would play in the relational practice of the classroom community. Spontaneous sharing of a personal story by the classroom teacher, Señora Petunia, emerged early on in the project and became significant in this study as a key

moment of vulnerability for the teacher. In turn, I became interested in how the teacher's story-sharing and vulnerability played out in the classroom culture. In this chapter, I explore how the teacher's vulnerability related to students' perceptions of and interactions with their teacher, and ultimately how the teacher's willingness to practice vulnerability with her students shaped the relational practice of the classroom. I then discuss how the students' and teacher's cultural wealth showed up in the classroom surrounding the teacher's moment of spontaneous storytelling.

TEACHER'S CONTEXT

Señora Petunia, my partner teacher in this study, is a self-defined Mexican-American Spanish teacher who learned Spanish as a second language. This study took place during her first year teaching Spanish for Spanish Speakers at Bermúdez Middle School. She usually teaches beginning and intermediate level Spanish to students who are learning it as an additional language.

Before I began my residency, I conducted a semi-structured interview with Sra. Petunia to get a sense of the perceptions she had of her students and what expectations she had for the digital storytelling unit. In our pre-project interview on October 1, 2017, she shared with me that she cares deeply about her students and their lives, and that she wants her classes to incorporate creative learning and the arts as a way of engaging students in relevant ways. She explained her desire to incorporate creativity in her classroom to counter the pedagogical idea of rote learning. She remembered, "I've been told, not here, but I have been told prior that you have to teach Hispanic students differently and don't be giving them a lot of choices and just make them do things over and over, and I was like, oh my God, whoa!" (personal communication, October 13, 2017).

In her descriptions of the students, she emphasized what their strengths were (mostly focusing on language skills) and shared that it was important to her to support her students' academic growth. She also expressed interest in knowing what their lives were like outside of school, specifically what could be happening that would affect the students' learning in her classroom:

> I think I always want to know something about their lives that might influence their learning. It could be positive or negative. If it's negative, then how can I help modify or change things so they'll still be able to learn while they're going through this drama or trauma that's happening to their family? […] It's important that I relate to them as people and not just students. (personal communication, October 1, 2017)

I share this interview excerpt to illustrate that Sra. Petunia's care for her students extends beyond their academic success. She feels deeply invested in who they are as people and what their lives are like outside of school. The ways that she describes wanting to know her students and wanting to counter route learning shows me that she inherently wants to disrupt subtractive schooling, even if she does not describe her pedagogy in these words.

In our pre-project interview, Sra. Petunia also expressed that she felt accepted by her current group of students, even though she didn't speak Spanish "like they did" and even though her background is not like most of the students' backgrounds.[10] She went on to share that she really wanted her students to see how she works hard to master the language and that she is vulnerable, each day, to their criticism that she is not Mexican enough or that she doesn't speak like they do. When I asked her if she had ever shared any of this with her students, she responded, "I haven't ever thought about it. I just try not

[10] This comes from a statement that Sra. Petunia made during our pre-project interview. She is referring to the fact that she learned Spanish as an adult and that her Spanish is more academic than it is colloquial. She is also referring to the way she grew up, not celebrating Mexican traditions. She needed to research them when she began teaching.

to talk too much and give the space to the kids" (personal communication, October 1, 2017).

She seemed hesitant to share her concerns with her students, partially because of negative experiences she had with students at a previous school.[11] At that school, she started the year by inviting students to correct her Spanish because she knew it wasn't perfect and they "attacked" her (personal communication, October 13, 2017). Sra. Petunia explained, "I didn't look like them, I didn't sound like them, I wasn't Mexican enough, I wasn't anything enough. I wasn't enough" (personal communication, October 13, 2017). In analyzing my interviews with Sra. Petunia and conversations we had while reflecting on class sessions, I found that the concept of "not being Mexican enough" was an important theme for her. Because of a negative experience the last time she taught Spanish speakers, she wanted to start this school year strong: "I thought, oh, this year I'm gonna be like, that's not up for discussion. I am the teacher here. It doesn't matter if I have a funny accent or I say my words funny. I'm still the teacher" (personal communication, October 13, 2017). Based in her prior experience of being vulnerable about her insecurities, Sra. Petunia was determined to assert her competence in Spanish so that the students would see her as in-charge and respect her as their teacher.

After hearing Sra. Petunia's determination to protect herself from having negative experiences like those she had at her previous school, I expected her to resist sharing stories about her identity, holding tightly to the power she held as the teacher. It surprised me when two days into the digital storytelling residency, Sra. Petunia spontaneously shared a story from her own life, a story that exposed her own insecurities about being Mexican enough.

[11] These comments emerged in our mid-project interview (October 13, 2017) with Sra. Petunia.

EXAMINING ASSETS FROM HOME

On the second day of the digital storytelling residency, we examined a text by Carmen Lomas Garza (1996), a Mexican American author from Kingsville, Texas. Garza's bilingual children's book *In My Family/ En mi Familia*, illustrates and celebrates the ways of knowing that the main character, young Carmen, learned from her family and community. Sra. Petunia and I introduced this book as a mentor text; we would read a vignette together and then as a group, the students would name what they saw as the assets Carmen learned from her family and community. Before we began this activity, I read the introduction of the book in which Garza frames the book as a way to heal the soul wounds inflicted by the punishment she experienced growing up speaking Spanish. "*Nos castigaban por ser quienes éramos y nos hacían sentir vergüenza por nuestra cultura* / We were punished for being who we were, and we were made to feel ashamed of our culture" (Garza, n.p.). Garza also states her purpose for making art – "*fomentar el orgullo en nuestra cultura méxico-americana*/ to bring about pride in our Mexican American Culture" (Garza, n.p.). I selected this book as a mentor text to begin our inquiry with the essential question, "¿Qué aprendemos de nuestras familias/comunidades? (What do we learn from our families/communities)?" I thought that examining the main character's cultural wealth could help the students begin to explore their own.

THE TEACHER'S STORY: "¿PUEDO COMPARTIR?"

After reading the introduction, I asked the class if anybody had had an experience similar to Carmen's – being embarrassed to speak Spanish or being punished for it. Some students shook their heads, no, the rest stared back. Sra. Petunia asked, "*¿Nadie? ¿Nunca...?* (Nobody? Never…?)" There was a long silence and nobody responded. Then, spontaneously, Sra. Petunia asked if she could share a story. This was an important

moment early in the process; right after she expressed tension around not being Mexican enough and sharing that she doesn't like to take up space in the classroom, she capitalized on this moment by telling her own story about relating to the book and to Carmen.

> Sra. Petunia (teacher): *¿Puedo compartir?* (Can I share?)
>
> Moriah (researcher): *A, sí. Por favor.* (Ah, yes. Please.)
>
> Sra. Petunia: *Pues en mi familia, cuando mis padres eran chicos en el escuela* (grammar as stated) *en El Paso, Texas, las maestras no eran mexicanas. Solo eran americanas, gringas…* (Well, in my family, when my parents were small in school in El Paso, Texas, the teachers weren't Mexican. They were only American, *gringas*…)
>
> [Class laughs/ chatters and Sra. Petunia regains their attention]
>
> Sra. Petunia: *Y hablaban inglés, solo inglés. Las maestras no hablaban español. Entonces, mis padres, pues hablaban español y en esta época era correcta, era permitido pegarle a los estudiantes en sus manos. Si hablaban español, boom. La maestra podía hacer eso sin recurso, sin…. Ah…* (And… they spoke English, only English. The teachers didn't speak Spanish. So, my parents… well, they spoke Spanish… and in this time, it was correct… permitted… to hit the students on the hand. If they spoke Spanish, boom…. The teacher could do this without resource…. Without… uh….)
>
> [student chimes in with the word, *castigo* (punishment)]
>
> Sra. Petunia: ... *sin castigo. Era posible.* (...without punishment. It was possible.)

At this point, the students were engaged and responsive, seeking more details. One student called out a clarifying question, trying to make sense of the story.

> Fabian (student): [calls out] *¿Cómo sabían que hablaban español?* (How did they [the teachers] know they spoke Spanish?)

Sra. Petunia explained that when someone would ask what they were going to do that day, in Spanish, the teacher would hear them and hit them. Sra. Petunia used this example to justify why she did not learn Spanish as a child.

> Sra. Petunia: *Entonces, mis padres eran chiquitos* [y] *decidieron en ese momento que nunca iban a enseñar. Cuando ellos crecían no iban a enseñar a sus hijos,* [a] *mí o sus hijas*[a] *hablar el español porque para ellos era un castigo. Algo…* (So, my parents… they were little… they decided in this moment, that they would never teach… when they grew up… that they would never teach their children to speak Spanish because it was a punishment. Something…)
>
> [Student chimes in with the word *malo* (bad)]

Again, a student offered to help with a word and Sra. Petunia thanked the student, validating their support. She then re-emphasized that she didn't learn Spanish from her parents because they didn't want her to have the same negative experiences they had growing up. She explained that she had to study Spanish at the university, just to learn *her own* language.

> Sra. Petunia: *Y todavía estoy trabajando para saber mi idioma. Mi idioma de mi cultura.* (and I'm still working to know my language. My language from my culture.)

She went on to explain how her lack of fluency in Spanish sometimes makes her feel.

> Sra. Petunia: *Entonces yo, a veces, me siento castigada porque la gente… "¿Porque ella no habla como mi o como una persona de México o de España? Pero no puedo, estoy intentando y practicando cada día [...] Nunca voy a hablar perfecto, porque así es cuando uno aprende un segundo idioma […] tengo esa experiencia por parte de mis padres.* (So, sometimes I feel punished by people… "Why doesn't she speak Spanish like me… or like somebody from Mexico or Spain? But I can't… I'm trying and practicing everyday [...] I'm never going to speak perfectly, because that's how it is when you learn a second language (as an adult) [...] I have this experience from my parents.)

[Students applaud]

I was captivated by Sra. Petunia's connection to the text and I observed the students engage as well. When she asked if she could share, the students shifted their gaze to their teacher and leaned in, even the students who were previously whispering to one another. A few students responded with laughter and chatter when the teacher moved from the formal to the colloquial in her word choice of '*gringas.'* Sra. Petunia's Spanish is self-described as academic (personal communication, October 1, 2017). She uses words that the young people in her class might not use at home and this makes her feel like a linguistic outsider to her students. During several of our conversations, she mentioned how it was her job to teach her students academic Spanish even if they speak colloquial Spanish with their families. Her shift to the informal with the word '*gringas'* appeared to create a non-academic moment in which her students responded playfully and appeared to connect with her and each other. The term *gringa*, meaning foreigner, English speaker, or white person, can be used both playfully and as a racial slur. Sra. Petunia's word choice in this moment may have situated her as an insider in relation to her Mexican identity, someone who is allowed to use this complex term. She is not a *gringa*, even though her Spanish does not sound the same as someone who learned the language as a child. By positioning her parents' White teachers as other, she contrasted that White identity with her own identity as Mexican American.

When Sra. Petunia talked about the White teachers hitting her parents for speaking Spanish, she illustrated the subtractive schooling that I hoped this project would disrupt. None of the students offered a *testimonio* (Spanish word meaning testimony) of their own experiences of oppression in school, so the classroom teacher offered hers. I wondered if the students had no experiences to connect with or if perhaps the trust was

not present, yet, in the space for them to feel comfortable sharing. Even if the young people did not feel ready to share, the vulnerability Sra. Petunia exhibited when she searched for a word may have invited a student to chime in to support her. Sra. Petunia's willingness to be open about her identity may have extended a bridge across 'power lines' (Rowe, 2008), or differences in power, that contributed to a sense of belonging between teacher and students who related to her conception of *mexicanidad*.[12]

In another part of her story, Sra. Petunia illustrated the work she has had to do to become fluent in Spanish and emphasized her belonging to the Spanish language and Mexican culture. Her emphasized statement, "*Mi idioma de mi cultura* (My language of my culture)," claimed her insider position and elevated her as a member of the group of her Latinx students. It also reflected the struggle she went through in the attempt to regain a part of her identity that had been taken buy oppressive schooling.

Sra. Petunia ended her story with the most vulnerable piece: how she feels judged and even *castigada* (punished) by Spanish speakers because she doesn't speak the way they do. In this moment of vulnerability, Sra. Petunia took a risk and trusted her students to accept her the way she is, with the way she navigates the Spanish language and all of the ways she works to belong to a language and culture that should already be her own. Her vulnerability in sharing her story, allowed her to also illustrate how much she valued her *mexicanidad*. In contrasting her struggle to improve her Spanish skills with her students' home-based Spanish, she elevated the linguistic capital of many of her students. In the following discussion, I examine the ways in which the students responded to Sra. Petunia's story.

[12] I use *mexicanidad* in this context to refer to the teacher's own conceptions of her Mexican identity.

SHIFTS IN RELATIONAL PRACTICE

One student, Alisandra, interrupted the remainder of the lesson several times to inquire about Sra. Petunia's parents' experience as children. Sra. Petunia was reading a vignette from *En Mi Familia*, and Alisandra stopped the lesson to ask a question about why the teacher hit Sra. Petunia's parents. She wanted to know why someone, like Sra. Petunia's grandparents couldn't help. Sra. Petunia explained that the administration wouldn't have understood, wouldn't have taken deeper interest, and wouldn't have taken further action.

We then moved into small group work and each time Sra. Petunia passed Alisandra's table, she stopped to process the story more. After class, Sra. Petunia told me that Alisandra pulled her over to tell her that she had to speak Spanish to her grandparents from Cuba because they don't speak English. Sra. Petunia learned that Alisandra also struggles with the language and could empathize with her. She told me, "You know, I knew she was Cuban and I knew her grandparents were Cuban, but I didn't know we had in common that she also struggles with the language, you know, and could resonate with me. That was nice" (personal communication, October 13, 2017).

When I interviewed Alisandra at the end of my residency at Bermúdez, I asked her about the moment when Sra. Petunia shared her story.

> Moriah (researcher): How did it feel for you to hear that from Sra. Petunia? For her to share something that was personal to her life?
>
> Alisandra (student): It kind of felt bad because like her parents didn't even want to talk to her in Spanish because of that. And my parents have always talked to me in both languages. And so she is just now learning it. Like some of the other kids in our class. They are not like advanced in Spanish… and kind of like Sra. Petunia… she is still learning. Like the rest of us are. Like she is growing with us.
>
> Moriah: How does it feel to know that?

> Alisandra: Like if I get something wrong, she'll help me and not like… like the fluent Spanish teachers… because she doesn't know everything. She won't be like, *No! Eres mal!* (No! you're bad!). It's more humble.
>
> Moriah: Is that different than your perception before she shared that?
>
> Alisandra: I didn't really know, but I kind of assumed that she didn't fully know and that she was still learning. So now I understand why (personal communication, October 31, 2017).

Alisandra had suspected, from the beginning of the year, that her teacher was still learning the language. Any judgements she would have made about Sra. Petunia based on her perceptions would have existed whether or not Sra. Petunia told her story. Because Sra. Petunia shared where she came from, however, she opened space in the relational practice of her classroom for her students to connect with her more.

Alisandra wasn't the only student who demonstrated shifts in her relational practice with Sra. Petunia. Jorge, who was born in Guanajuato and speaks Spanish at home, didn't talk about connecting with anyone during his interview. In fact, when I asked him if he connected with anyone during the project, he said no. However, in both her mid and post-project interviews, Sra. Petunia discussed her relationship with Jorge. In the post-interview, I asked her how she would describe her class and the students (a question I asked in each of our three interviews together). She described that she felt closer to the students and that she thought the students also felt closer to her. When I asked what actions made her think that, she explained: "Well, I have noticed that Jorge isn't trying to correct me as often" (personal communication, October 13, 2017). This comment contrasts her experience in the beginning of the school year when Jorge would tell her that she wasn't saying things right and would argue with her about it, asserting his

own power and authority in the language. She elaborated during our post-project interview:

> Sra. Petunia (teacher): I'll say a word and I know I'm struggling with that word and I'll kind of ask, *¿asi?* (like this?) and they'll repeat the word to me. So it's like a joint thing. Cooperative.
>
> Moriah (researcher): So you're seeing them be different with language and your language and how you navigate that?
>
> Sra. Petunia: Yeah, like maybe being more cooperative or not so critical because we're in the same boat as far as they're learning, for the most part, a second language (personal communication, November 3, 2017).[13]

I cannot say for certain that the students' practice of offering their teacher words began during my residency. I first observed this happen when Sra. Petunia shared her spontaneous story, but this was early on in my residency and I cannot speak to the ways in which the students and teacher interacted previously. It is worth noting, however, that Sra. Petunia described a difference in the ways her students supported her. She chose to be vulnerable – to share her authentic self with her students and they received her authenticity with deeper interest, acknowledgement, and appreciation. As well as feeling more supported by her students, in our post-project interview, Sra. Petunia reflected on how sharing her story contributed to her sense of belonging: "I think it definitely brought me closer with them and them closer to me, because of sharing my story. That made me feel a lot closer to them and I think likewise" (personal communication, November 3, 2017).

Sra. Petunia's willingness to be vulnerable appeared to build trust in her students through a moment of shared understanding. She expressed that she felt more connected to

[13] Sra. Petunia describes the students that speak Spanish at home as learning the academic aspects of the language like grammar, vocabulary, and writing skills.

some of her Latinx students whose first language is Spanish. She explained, "I think it's more relatable, like I have other choices, but this is what I choose, to challenge myself everyday. I think they respect that" (personal communication, October 13, 2017). Sra. Petunia also expressed her surprise at the way her students received her story. "It was surprising when they applauded. I did not expect that at all. They were receptive to it and it went ok, you know, the vulnerability went ok" (personal communication, October 13, 2017). She reflected that the student who started the applause after her story was one whose mother, Sra. Petunia felt, judged her Spanish in past conversations. She explained that this particular student's reaction made her feel more accepted than she had previously (personal communication, October 13, 2017). Again, Sra. Petunia recognized that her choice to be vulnerable, while risky, resulted in feelings of increased belonging and understanding between herself and her students.

DISCUSSION

As I heard in Sra. Petunia's reflections, spontaneous storytelling can be a vulnerable experience. According to Lasky (2005), vulnerability for a teacher can involve "openness and trust, which is necessary for love, experiencing compassion, learning, and relationship building" (p. 901). When a teacher chooses to be vulnerable, they take a risk to "willingly open themselves to the possibility of embarrassment, loss, or emotional pain because they believe that they, another individual, or a situation will benefit from this openness. A person being willingly open facilitates learning, trust building, and collaboration" (Lasky, 2005, p. 901). In other words, when a teacher willingly shares something personal with their students out of the belief that this sharing will support their classroom community, they risk being hurt. As a teacher myself, I feel this risk is even

higher when I decide to share a personal story in the moment without time to process first.

As teachers make a spontaneous decision to share something about themselves, they may or may not have time to calculate the risks around students knowing something personal about their teachers' lives. In this study, the teacher took a spontaneous risk in sharing some vulnerability. The students appeared to react supportively. To be sure, being vulnerable as a teacher can have negative consequences and is not a prescriptive strategy for relational practices or supporting cultural wealth in the classroom. It can very well contribute to a loss of control or students taking advantage of a teacher's weaknesses, like Sra. Petunia experienced at her previous school; starting the year by telling those students they could help her with her Spanish caused them to discount any knowledge she shared.

On the other hand, as this study suggests, it is this very vulnerability that can open space to connect across difference or to find similarities that were hiding just below the surface, otherwise unexpressed. According to bell hooks (2003), "'radical openness' [is] the will to explore different perspectives and change one's mind as new information is presented" (p. 48). When applied to spontaneous storytelling in a classroom, practicing radical openness suggests that students and teacher are ready and willing to engage across difference, thus opening the possibility to form the alliances Rowe (2008) discusses.[14]

I suggest that Sra. Petunia's spontaneous story had several important elements that worked to elevate her students' community cultural wealth. By being transparent about her own linguistic struggle, she emphasized and valued her Spanish speaking students' linguistic home knowledge or linguistic capital (Yosso, 2005). She also made

[14] I first learned about "radical openness" during a digital storytelling residency I facilitated with Megan Alrutz at a middle school in Sarasota Florida. She shared this concept with the middle school students as a frame for our work together.

herself relatable to her Latinx students who are learning a language they may feel like they should already know or who feel pressure from their peers to speak perfect Spanish. The contrast of Sra. Petunia's struggle to her students' experiences elevated her students' linguistic capital in her classroom. The students, then, in turn, foregrounded their linguistic capital by offering their teacher support when she searched for a word. When Sra. Petunia shared how hard she works to learn *her own* language, she emphasized how much she values Spanish and her *mexicanidad.* While Sra. Petunia's emphasis on working to learn the Spanish language points to linguistic capital, her statement also reminds me that language and culture are intertwined: "*Mi idioma de mi cultura* (My language of my culture)." Throughout my residency at Bermúdez, Sra. Petunia shared with me that she has also done a lot of research about Mexican culture and tradition, such as *Día de los Muertos* because she did not grow up with Mexican traditions in her family (personal communication, October, 2017). With this knowledge, I understand that when Sra. Petunia elevated the value of her language, Spanish, she also showed how much she valued the familial capital that she felt she lacked – the capital that oppressive schooling had taken from her parents.

While the students' experience of schooling is different than Sra. Petunia's parents' experience, elements of oppression and dismissal of students' lived experiences are still real. In fact, shortly after I completed my residency at Bermúdez, the students walked out of classes because a teacher told a student who was speaking Spanish in class to go back to Mexico.[15] As Sra. Petunia referenced, it is a far too common idea in education that Hispanic[16] students should learn by rote learning and repetition. In a classroom in which students complete worksheets and do highly structured activities

[15] I do not provide a citation for this news article to maintain the confidentiality of the study's participants.
[16] Hispanic is the term Sra. Petunia used in our conversation.

everyday, students' and teachers' cultural identity can become erased. However, when personal story has a place in the curriculum, it opens opportunities to counter subtractive schooling. The structure of digital storytelling as an applied theatre practice invites students to connect with one another and their teacher in planned and unplanned moments. Perhaps it is the emergence of spontaneous story in the spaces between activities that counter subtractive schooling as much as the activities themselves.

CONCLUSION

I created the lesson discussed in this chapter hoping the students would access and reflect on their own pedagogies of the home and their community cultural wealth. While they did discuss what Carmen learned from her family and community, not many students made their pedagogies of the home visible by stating personal connections to the text.[17] I did not expect this lesson to include spontaneous story for the classroom teacher, nor did I imagine it would create an opportunity for the teacher to express vulnerability to the students or to connect across power differences. Although I was focused on the cultural wealth of the young people in the room, I was surprised when the teacher's cultural wealth became a part of the equation as well. Looking back, I wonder if opening space for reflection on personal story, along with my supportive presence in the classroom may have contributed to Sra. Petunia's decision to share. The deficits the teacher perceived in her own linguistic ability became assets in this classroom and her choice to be vulnerable positively shaped the relational practice of the group. In the case of Sra. Petunia's spontaneous storytelling, she elevated her students' voices and identities by sharing her own. She also positioned herself more clearly as a part of the classroom

[17] One or two students made comments during a reflection on what we read that included their experiences getting bitten by ants (like Carmen) or their grandmother hitting water out of their ear (whereas Carmen's mother did it by lighting a cone of newspaper on fire, a treatment known as *ventosa*) (Garza, 1996).

community of Spanish learners. While it may seem obvious, this moment in the study reminded me that the teacher is an essential member of the classroom community and that the ways the teacher values her/his/their own cultural wealth can impact the ways that students view their own assets and ways of knowing. I see Sra. Petunia's choice to share her own story as an act of love that built alliances across power lines and disrupted subtractive schooling; from a place of vulnerability, a willing and radical openness, she acknowledged and foregrounded the community cultural wealth of her students, which in turn strengthened the relational practice in her classroom.

Chapter Four: Authentic Caring

Starting with Authentic Caring

As stated in the introduction to this thesis, I crafted my residency so that students would work together in small groups to create digital stories. I made this choice because I hoped that the students would learn about each other in the process of creating their collective stories by sharing where they came from and what has made them who they are. I wondered how sharing personal experiences during the process of creating the digital stories might shape students' relationships with each other and I wondered in what ways community cultural wealth would become significant or be recognized by students during the process. I created the digital storytelling unit for my residency as an applied theatre project with the intention of valuing the students' lived experiences and ways of knowing, and with the goal of disrupting subtractive schooling (Valenzuela, 1999). In this chapter, I focus on how one aspect of authentic caring, getting to know one another, played out in the project. I provide context about the students in Señora Petunia's class, and specifically focus on one group of students who made themselves visible during the collaborative story writing process due to their struggle and the ways they navigated authentic caring and the representation of difference. I then share students' reflections on getting to know each other and discuss how moments of authentic caring foregrounded community cultural wealth and what was important to the students during the digital storytelling project.

Defining Authentic Caring

I began this thesis document with a quote by Gloria Anzaldúa (2002): "Change requires more than words on a page – it takes perseverance, creative ingenuity, and acts of love" (p. 574). Nel Noddings (1984), defines caring much like Anzaldúa discusses

change and love: they are all active. Noddings (1984) defines "caring," not as an adjective that a person is, but rather deliberate actions that a person does. In other words, a teacher having caring feelings towards their students is not enough; to authentically care, the teacher needs to put those feelings into action. Noddings (1984) describes the act of caring as an engrossment in the needs of another. For a teacher, this means that the teacher's actions would display that they cared about their students' interests and needs and they would direct their attention and energy towards supporting them.

Drawing on Noddings' writings on caring (1984, 1988, 1992), Angela Valenzuela (1999) illustrates the politics of caring in relation to U.S.-Mexican youth and subtractive schooling at a high school in Houston, Texas. Valenzuela (1999) roots her discussion of authentic caring in the concept of *educación*, a Mexican concept that differs from the U.S. idea of education in that it sees "respectful, caring relations" as central to schooling (p. 61). Valenzuela (1999) connects the concept of *educación* to Nodding's concept of authentic caring. Valenzuela illustrates that for a student to feel cared about by a teacher, the teacher must first value that student; this includes knowing who they are, what is important to them, and what systemic barriers they face in their daily lives. In contrast to the "aesthetic caring" of schools, in which teachers and administrators value things and ideas (Noddings, 1984), Valenzuela (1999) asserts that teachers need to practice "authentic caring," a caring that places value on relationships. Valenzuela argues, and I agree, that the practice of authentic caring is necessary to counter the subtractive schooling that devalues relationships and erases young Latinx students' identities and cultures. This study taught me that peer relationships in a classroom are as essential to creating a learning environment in which students' whole selves are valued. To understand how students related to one another during the project more clearly, I extend Valenzuela's concept of authentic caring to reciprocal peer relationships. If authentic

caring between teachers and students includes teachers knowing students in a personal way, then it makes sense for authentic caring between students to include this element of interpersonal knowing. In this chapter, I focus on how students navigated peer-to-peer authentic caring and in what ways community cultural wealth was or was not visible to the students in the project.

GROUP'S CONTEXT

The students in Señora Petunia's sixth-grade Spanish for Spanish Speakers class come from families of a variety of national origins and speak a variety of languages at home. In semi-structured interviews at the end of my residency, I asked eleven of the twenty students where they were from and what languages they spoke at home. Eight of the eleven students I interviewed shared with me that they were born in the U.S. Two of the students I interviewed were from Mexico, and one was from Guatemala. The eight students who were born in the U.S. came from families from Latin America, Europe, and the U.S. Five of the eleven students always speak Spanish at home (unless they are teaching a parent English). Two of the students speak both Spanish and English in the home. Two speak only English. One student speaks K'iche' (an indigenous Guatemalan language). One speaks Swedish.

In this chapter, I look closely at one group of students who made themselves visible during the collaborative story writing process due to their struggle and the ways they navigated difference. The students in the group were as follows: Em (U.S.–El Salvadorian), [18]Hi (U.S.-Mexican), Gustavo (U.S.), Blake (U.S.). Em speaks English and Spanish at home. Hi[19] speaks Spanish at home, unless she's teaching her mom English.

[18] I use the term U.S. to signify where the student was born and the second term to signify where their parents or grandparents are from.

[19] Hi is the pseudonym this student chose for herself. While it might be confusing to a reader, it was important to me to honor this student's self-selected name.

Gustavo and Blake came from a dual language elementary program and both speak only English at home.

Throughout my residency, Blake and Gustavo struggled with understanding instructions in Spanish as well as the oral and written activities. Blake would often put his head down, draw, or carry on conversations with Gustavo during activities. Gustavo seemed to understand more of what was happening and frequently tried to pull Blake into the activity by translating for him. Em was very engaged throughout my residency and often offered her opinions on what we should do. For example, on day two of my residency we were creating a community agreement for how we would work together as a class. Em raised her hand in the middle of the discussion and switched from Spanish to English to offer:

> This is more just like a passing thought… but a lot of times when we're doing things in Spanish it's sometimes kind of agitating when you don't get to know kids who are in other Spanish groups, so it would be just like nice if we had more of a sense of community as in like get to learn more with the other groups of Spanish as a whole instead of just a class, like learn where they're all from.

It is clear to me, from Em's comment, that she is outspoken and wants to connect with the larger Spanish speaking community at her school. Unlike Em, Hi did not make herself as visible. During group discussions she was quiet and did not often offer her thoughts or opinions. When I reviewed my daily field notes, I could not find moments Hi made herself visible until I interacted with her small group while they worked on their digital stories.

On the fifth day of the digital storytelling residency, the students had individually written lines of poetry using the sentence stem, "*Vengo de…* (I come from…)." During this session on day six, I explained that in their small table groups they would put their lines together to make a group poem. To do this, they would decide the order of their

lines and then write a final line together that celebrated who they are as a group. Their final line built off the sentence stem, "*Y somos…* (And we are…)." I encouraged the groups of students to consider their differences and not just say that they were all the same. I encouraged them to also consider what it meant to them to be bilingual or bicultural, hoping they would include linguistic or familial capital (Yosso, 2005) in their lines.

NAVIGATING WHO WE ARE: "¿QUIÉNES SOMOS?"

I moved around the room, checking in with groups as they worked. One group shared their final line with me, "*Todos son diferentes, pero todos somos latinos orgullosos.* (Everyone is different, but we're all proud Latinos)." Another group's line read, "*Y Somos personas que celebran culturas mexicanas.* (And we're people who celebrate Mexican cultures)." Then, I walked up to Em, Hi, Gustavo, and Blake's group. Em was asking her group members in English, "What do we all have in common? Do we eat chocolate? Play sports? Like to read? Like to draw?" Hi responded, "Well… I play sports, but I don't necessarily like it…" I left them to continue to navigate who they were as a group on their own and moved to a different group.

A few minutes later, they called me over to tell me that they had decided on their line and that they were ready for their iPad to begin taking photos. I asked them what they decided for their final line and they showed me their paper. It read, "*Y todos somos Hamburglers*. (And we are Hamburglers)." I was disappointed because I felt like they weren't taking the activity seriously, but I tried not to show my disappointment. Instead, I tried to see what might be behind their line. I asked them follow up questions, like "What does it mean to be a Humburgler?" and "Why did you choose that?" They explained that it was the character from McDonalds and that they all go to McDonalds. I felt defeated. I

wanted them to write a line that celebrated their differences or something relating to their community cultural wealth, which I didn't think their line of text achieved. I wondered why they weren't going deeper to find differences and felt frustrated that they weren't thinking more critically or taking the project more seriously. I didn't know what else to do in the moment, so I gave them an iPad and talked with them about the next steps for turning their text into a digital story.

That night I wrote notes on each group's digital story script, encouraging them to use more descriptive words or asking them clarifying questions. I thought about what had happened with Em, Hi, Gustavo, and Blake's group and decided to require them to change their final line to something I thought was more representative of a home-based asset – something that showed the diversity of their group.

I walked up to their table the next day and told them they needed to revise the final line of their digital story to illustrate how they were different. They said ok, and I left them to work. When I returned, they had replaced the Hamburgler line with, "*Y somos latinos.* (And we're Latinos)." I asked them if this was true about their whole group and the two Latina students shook their heads, *no*. I again, encouraged them to explore how they were different. Eventually, they decided on the final line, "*Y somos Austenites especiales porque somos diversos*. (And we're special Austenites because we're diverse)." I accepted their new choice and gave them their iPad to finish taking photos to represent their lines and then record their voiceover track in iMovie.

In hindsight, I wondered if it was more challenging for this group to find something to say because they were a racially and linguistically diverse group. Even though I encouraged them to craft a line that celebrated their differences, they seemed set on finding something they all had in common. I had questions around why they had chosen to say they were all Latinos if they aren't. Why was this group's need to be the

same so strong that they would misrepresent their racial or cultural identities? In a conversation with Sra. Petunia during our post-project interview, she reflected that perhaps the White students thought being Latino meant that they could speak Spanish and they were learning Spanish, so it made sense for them to say they were Latino. She also suggested that perhaps the Latina students in the group, Em and Hi, just wrote it and Gustavo and Blake went along with the girls' strong personalities (personal communication, November 3, 2017). Neither Sra. Petunia or I know why the group made the choice to call themselves Latinos since we never asked them; the project and interviews were over by the time Sra. Petunia and I talked about it. Even so, this moment makes me wonder why it was so challenging for Hi, Em, Gustavo, and Blake to craft their final line that described who they were as a whole group. In reflection, I kept thinking about how I perceived their discoveries to be surface level and not good enough. I questioned why I wouldn't accept their line that said they were Hamburglers.

As evidenced in this group, in a world where differences are often seen as a threat and the way young people are taught to get along is to celebrate the ways they are the same, it can be a challenge for students to focus on their differences as something positive. I used Valenzuela's (1999) lens of authentic caring to reconsider my perception of the group's struggle to name difference. Valenzuela describes authentic caring in teachers towards students as building reciprocal relationships by knowing students in a personal way and being concerned with their subjective realities. In other words, to practice authentic caring, teachers need to know what their students care about, what they need, and what their lives are like (including systemic oppression and other barriers for success in school). What if this same idea were applied to peer-to-peer relationships as a way to disrupt subtractive schooling and foreground community cultural wealth? Could the group's struggle in trying to find commonalities point towards how young people are

taught to connect to one another or to care? How might trying to find ways they are the same block the pathway to understanding one another's subjective realities and lived experiences? This particular group navigated difference by attempting to find what they had in common, going so far as to say they were all Latinos when that didn't represent each member's identity.

STUDENT REFLECTIONS ON KNOWING EACH OTHER

When I coded the interviews I conducted with the eleven students after my residency ended, I noticed that a major theme that emerged was the relational practice of the project. Nine of the eleven students talked about working together in groups, getting to know one another, or their excitement around sharing their stories with friends. I wanted to better understand how the young people in the project viewed getting to know each other and whether or not community cultural wealth was foregrounded in their reflections. I also wondered how they saw sharing their stories with friends could be a way they got to know each other better.

The students' responses to questions about what they liked about the project highlighted the importance they placed on knowing each other in personal ways. Here are some exemplars that illustrate this:

> Alisandra: Something I liked was that we learned something about each other. (personal communication, October 31, 2017)

> Gustavo: I really liked how we could all really get to show our experiences – our life – and get to work in a group and come up with these ideas and work together to get the audio and just learn about other people's lives. (personal communication, October 31, 2017)

One student excitedly explained that what he liked about the project was that everybody had a story to tell:

> Wesley: I liked how that when we were working together, everybody noticed that everybody else had a story to tell. Everybody did. Everybody had some sort of story and everybody had their own way to tell it. (personal communication, October 31, 2017)

Alisandra, Gustavo, and Wesley's comments tell me that they recognized that a large part of the process of making a digital story was getting to know each other and that they valued that practice. Wesley, excitedly acknowledged that everybody had a story and that they were all valid and important. He also recognized that the way each person expressed their story was different and valuable.

While it was clear to me that the students valued getting to know one another, I wondered in what ways they talked about the connections they made with their peers during the project. One way the Latinx students talked about connecting with peers was by recognizing that they shared cultural roots:

> Dr. Maya: [20] *Que todos tenemos una raíz mexicana* (That we all have Mexican roots) – that we all have something similar. (personal communication, October 31, 2017)

> Yahaira: [I connected with someone] when they said that they came from like foods from Mexico. Like stuff from Mexico […] Because my parents are from Mexico. My whole family is Mexican. (personal communication, October 31, 2017)

Students also talked about connections they made with their peers based on other ways they were similar, including aspects of their homes, and activities they did together:

> Fabian: [*Me sorprendió] que tenían la casa desordenada. Mi casa también está desordenada […] Me sentía bonito adentro. Feliz… porque también mi casa esta desordenada* (It surprised me that their house was messy. My house is also messy. It made me feel good inside. Happy… because my house is also messy). (personal communication, October 31, 2017)

[20] This student chose her pseudonym to be Dr. Maya. I include the Dr. to honor her choice, even if it is confusing to the reader.

> Gustavo: I connected with her when she said, 'I grew up listening to classical music.' I could connect with that because not only did I hear it on the radio… I heard it on the piano because my mom loves playing the piano. It felt good to connect with someone and also to know about their life. (personal communication, October 31, 2017)

When I asked students what was sticking with them from the project, they talked about differences. While they talked about their connections using concrete examples like activities or home environments, they celebrated differences using more abstract ideas such as coming from different cultures or having different stories to tell:

> Hi: [Something that's sticking with me…] When we said that we're all different. We're all different. (personal communication, October 31, 2017)

> Yahaira: [Something that's sticking with me is] all the different things that people come from…the variety in the class. (personal communication, October 31, 2017)

> Gustavo: They got to learn all about you and your culture and yeah… I think that it's good because… yep… everyone's life is diverse and their background is different from everyone else's and I think that everyone should get to tell their story. (personal communication, October 31, 2017)

Similarities students found connected them; realizing they were all different stuck with them. Whether talking about similarities that they had or ways they realized they were different, students saw getting to know each other as something positive that happened in our time together. They not only recognized differences between themselves and their classmates, they thought their differences were important to share. Gustavo and Wesley, who are both White students learning Spanish as an additional language, emphasized that everyone has a story to tell and that everyone has a different way to tell that story. Yahaira, who is U.S.-Mexican, emphasized the variety of lived experiences in the class. Latinx students and White students emphasized differences and how they could connect by sharing those differences.

Finally, I asked the students who they would share their digital stories with if they could share them with anyone. Who needed to see their stories? Alisandra, a U.S. born Cuban student said that if she could share her digital story with anyone else, it would be with her new best friend who she says, "knows a lot about me, but doesn't know everything. He doesn't really know my culture and my family life, but he does know basic stuff about me" (personal communication, October 31, 2017). Gustavo, a U.S. born White student explained:

> Maybe… maybe people who are trying to, maybe they grew up in kind of a bad environment and maybe they're trying to… they need to listen to other people who might have similar stories and have stepped up and these could possibly encourage them. (personal communication, October 31, 2017)

Alisandra and Gustavo's responses illustrate two different purposes they saw in sharing personal stories that both connected to knowing someone. Alisandra, a U.S-Cuban student wanted a new friend that she cares about to know more of who she is than she shares in daily interactions. She saw sharing her digital story with this new friend as a way for him to know her better, specifically focusing on her family and culture. Gustavo, a U.S.-born White student saw sharing their digital stories as a way to inspire or speak to other young people with similar experiences. I wish that I had asked Gustavo more follow up questions about what he meant because I have so many questions. I want to know what aspect of their digital stories he felt would inspire or speak to other young people. I want to know more about what he saw as encouraging. Since we did not explore his statement deeper, I am left with these questions, as well as the hope to delve more into connecting through sharing the digital stories themselves in a future project. In this project, I became aware that the students valued getting to know each other personally

and their responses make me think that this element of authentic caring is important to them.

DISCUSSION

Valenzuela (1999) describes authentic caring from teachers towards students as building reciprocal relationships by knowing students in a personal way and being concerned with their subjective realities. In other words, to practice authentic caring, teachers need to know what their students care about, what they need, and what their lives are like (including systemic oppression and other barriers for success in school). I extended Valenzuela's (1999) elements of authentic caring to examine peer-to-peer relationships and to explore how students experienced authentic caring during my residency. They discussed feeling connected with peers by learning about them and talked about their differences with enthusiasm. I went into the study hoping students would learn about each other during the residency, but it surprised me to hear them celebrate their differences during our interviews, considering I had watched several of them struggle to navigate their differences while creating their digital story.

From my conversations with students in our post-project interviews, I learned that they described ways they connected with one another using concrete ideas like shared cultural roots, foods from their homes, aspects of their homes, and activities they did with family. In contrast, they described differences as important, but abstractly; their examples were mostly thoughts and ideas as opposed to their tangible or visible commonalities. In reflection, realizing that students perceived difference as abstract ideas that cannot be seen or touched helped me reframe the group's interactions that I perceived as shallow.

The group that originally called themselves Hamburglers may have been navigating how to share who they were and what they cared about with one another in an

attempt to form relationships. I judged their process in getting to know each other as "not deep enough," when they were at the beginning or the messy part of navigating difference. While several groups easily made connections based on their Mexican or Latino heritage, the group with Latina and White students had more difficulties stating who they were. They started out looking for concrete commonalities and decided that what had in common was where they ate, McDonalds. After encouraging them to focus on their differences, they thought more abstractly, moving away from what they ate and activities they did. They went from comparing those concrete ideas to the more abstract or intangible notion of who they were. I wonder why the students might have seen commonalities as concrete and differences as abstract or nebulous. When talking about connections with peers, they mentioned activities, home environments, and food. When discussing differences, they used more abstract ideas such as coming from different cultures or having different stories to tell. While cultural belonging and stories could be made more concrete and specific, the students did not provide specific examples like what about their cultures were different or what made their stories unique. Could the students' specificity in describing ways they connected relate to having more practice finding commonalities and less practice finding differences? Is it just easier for people to name what exists than what they perceive as absent? I wonder how making differences more concrete might affect how students feel like they know each other. How might I have positioned differences as assets that are just as present and real as what the students found that connects them?

While I observed one particular group struggle to navigate who they were in relation to one another, perhaps this struggle was a step in the process of the students getting to know each other better. Even though I thought the group who originally called themselves "Hamburglers" didn't go deep enough in their work and didn't see

community cultural wealth foregrounded in their conversations, the two group members that I interviewed talked about their group members' differences sticking with them and celebrated those differences, including their backgrounds and cultures. This makes me think that the process of students getting to know one another can seem surface to a teacher, but that more connection, and specifically authentic caring, might be happening than what is visible in their written work.

Reflecting on the students' comments during their interviews, I see that getting to know each other in a personal way was important to them and if I were to interview the students a second time, I would ask them follow up questions to learn more about their experiences. Alisandra wanted to share her digital story with a friend so that he would know her family and culture better; this alludes to her recognition of her familial capital (Yosso, 2005). She saw her family and culture as an important part of who she is and saw those aspects of herself as important if her friend were to know her past the "basic stuff." Gustavo's statement about the potential of other young people seeing themselves in their digital stories touches on social capital (Yosso, 2005), although Gustavo doesn't describe his reasoning as such. Social capital, as discussed by Yosso (2005), refers to the social bonds and networks that people of color form to overcome adversity and navigate oppressive systems. If a young person recognizes themselves in a digital story, might that make them feel that they are not alone? Could a young person seeing themselves in a digital story contribute to young people forming bonds or networks to navigate oppressive systems? Since we did not explore his statement deeper, I am left with these questions, as well as the hope to delve more into this in a future project.

CONCLUSION

The digital story creation process facilitated students getting to know one another and challenged students to articulate and navigate some of their differences. The students were overwhelmingly enthusiastic about working together in groups and shared that they wanted to continue doing collaborative work in future class projects. There were moments that I saw community cultural wealth foregrounded in the process of getting to know each other, like students sharing stories with one another about what family member taught them to make tortillas, but I wondered if the students recognized those stories as powerful. Alisandra showed that she valued her familial capital when she talked of wanting to share her story with her new best friend so that he could know her more than "basic stuff." Gustavo pointed to the idea of social capital when he articulated the potential for seeing oneself in another's story. The clearest example I found of a student recognizing their peers' community cultural wealth was when Wesley told me he liked when "everybody noticed that everybody else had a story to tell" (personal communication, October 31, 2017).

It is impossible to know for sure whether the students recognized their peers' community cultural wealth because I did not explicitly ask them or even talk with them about the term "cultural wealth." I used phrases like *things they learned from their families or communities that helped them in their lives*, but I missed the opportunity to empower the young people to use the very terms I was using in my research. In reflection, I see many ways I could have more explicitly and intentionally positioned the young people as researchers in the study, as was my original intention. I also consider the ways that not equipping them with this language was a barrier to them acting as co-researchers and a barrier to their agency in the process. Lack of time, my notions of what the students could handle, and my own level of Spanish fluency got in the way of

equipping the students with the tools to be co-researchers and I strive to more intentionally position young people as co-researchers in future projects.

Even with this limitation, however, Wesley's statement appreciating that everybody has a story to tell, as a White student in the class, suggests that he saw value in his classmates listening to each other's lived experiences. Wesley's realization contributes to my belief that a step towards students valuing classmates' community cultural wealth could come from acknowledging and celebrating that they each have different stories to offer. The students' recognition of their different lived experiences and pedagogies of the home, along with their desire to share their digital stories with specific purposes suggests that they saw value in their work. In this study, the students' enthusiasm about learning from peers about their lives and experiences, as well as getting to share their stories, suggests that applied theatre practices like digital storytelling could offer students opportunities to know each other in a personal way. Perhaps providing space and structure for the students to begin to navigate difference, is a step towards a more authentically caring classroom.

Chapter Five: Communities of Practice

COMMUNITIES OF PRACTICE AND APPLIED THEATRE

In schools, young people often are split into classrooms, not based on their interests but based on their ages (grade level) or sometimes skill level in a subject. School systems often view learning in these spaces as an individual process that is separate from young people's lives and their activities outside of the academic institution; learning in the school space is viewed as a result of teaching (Wenger, 2008). In other words, viewing school-based learning as separate from living in the world, and as only delivered by a teacher, de-values and excludes young people's realities and ways of knowing from their homes and communities. The separation between academic learning and community-based learning is part of the subtractive schooling that strips Latinx students of their cultural wealth (Valenzuela, 1999). What would happen, then, if as Etienne Wenger (2008) poses, learning was based in young people's participation in the world and their lived experiences? What if curriculum were structured so that students could work together towards a common goal, each contributing their own expertise and learning from each other to fill in what they didn't know on their own?

Situated in sociocultural learning theory, Wenger et al. (2002) define communities of practice as "groups of people who share a concern, a set of problems, or a passion about a topic, and who deepen their knowledge and expertise in this area by interacting on an ongoing basis" (p. 4). Stated simply, communities of practice are groups of people who learn from each other while working towards a common goal. It is also important to note that the concept of communities of practice draws on the idea of apprenticeships; newer members learn alongside those with more expertise and improve in increasingly challenging tasks (Lave & Wenger, 1991). These groups often form organically because members engage based on their shared interest in a topic or issue. As I stated earlier,

public school classrooms are not often structured in a way that supports communities of practice forming organically or with opportunities for peer mentorship. As I did in my residency at Bermúdez, teachers often need to place students in project teams because of time constraints and the need to break up cliques or to encourage students to work outside of their friend groups. When I structured my digital storytelling residency, I did not create the group work in the hopes of creating communities of practice. I structured the residency around applied theatre practices, which I now see as directly contributing to communities of practice, even within the imposed structure of project teams. In analyzing this project, I realized that I structured the students' process in way that directly aligns with the elements Wenger (2008) outlines as necessary for a community of practice. These elements are as follows: joint enterprise, mutual engagement, and shared repertoire (Wenger, 2008, p. 73). In the residency, group members worked together (mutual engagement) to create their digital stories (joint enterprise) and in the process, they shared stories and navigated ways of working (shared repertoire). In this chapter, I look closely at one small group's interactions during the creation of their digital story in order to understand how digital storytelling as an applied theatre practice supported the students in forming a community of practice. I explore a specific moment of spontaneous sharing that positioned the two Latina group members as experts in their languages and experiences. I discuss elements of the project that may have contributed to the Latina group members' expert positions and reflect on how they elevated their cultural wealth when they shared about themselves, countering subtractive schooling.

SETTING THE SCENE: DAY SEVEN

It was day seven of my residency and the essential questions for the session were as follows:

- *¿Cómo es el proceso de revisión con los trabajos creativos?* (What is a revision process like for creative work?)
- *¿Cómo usamos nuestras voces como artistas?* (How do we use our voices like artists?)
- *¿Cómo usamos fotografía para decir más de lo que solo podemos decir con las palabras?* (How can we use photography to say more than we can with words alone?)

The goals of the class period were for the students to revise any lines of their group "*Vengo de…* (I come from…)" poems based on feedback I wrote on their papers, continue taking photos – a different photo to represent each line in the piece, and begin recording the vocal track to accompany their photos. The students had begun taking photos in the previous session, but each group moved at a different pace. After doing an activity to practice vocal inflection and putting different emotions behind words, the small groups got back to work on their digital stories. All but one group chose to work outside in the small courtyard outside the classroom portable.

SPACE, EXPERTISE, AND ENGAGEMENT: "THIS IS OUR RECORDING STUDIO, MISS FLAGLER."

I walked between groups, checking-in with them, offering support with the photography, asking clarifying questions about their work, and helping group members work through collaboration challenges. I noticed that one small group, the one who had said they were "Hamburglers," was working in a rain gutter. I walked up to the gutter to see what they were working on, wondering if they were off task. I whispered, "How are you doing?" In a hushed voice filled with pride, Hi replied, [21] "This is our recording studio, Ms. Flagler!" "I know. I love it," I whispered back. I watched as they continued

[21] Hi is the pseudonym the student chose to go by in this document.

their recording. The three beeps of the iPad sounded, signifying the beginning of the recording and Gustavo began: "*De jugar béisbol con mi hermana en el campo de béisbol* (From playing baseball with my sister on the baseball field)." Blake, a student who acted disengaged for much of the residency up to this point was managing the recording process. He pressed stop and then asked the group, "Wanna see how you sound?" Blake pressed play and the group moved in closer to hear. The recording played back.

Gustavo: [Interrupting the recording] That's fair.

[Overlapping…]

Em (student): I would… it would make sense with the sound of...

I jumped in with encouragement: "I love it! That's beautiful! Gustavo, your accent sounds so good!" This sparked Em to share about where she is from.

Em: My accent's weird.

Moriah (researcher): Your accent's great.

Em: No… *mine's* weird 'cause I'm El Salvadorian.

Moriah: Wait, why is it weird?

Em: It's cause when we talk, we have so much slang…

Hi, the other Latina group member, called out to Em as the group walked off to take a photo, "Em, come on… we need you!" Em ran off to join her group. I left their gutter recording studio and continued walking between groups, checking-in and offering side-coaching.

When reflecting on the group's interactions, the first thing I noticed is that the students were engaged and working together. They were mutually engaged around their joint enterprise of creating their digital story. Hi called their space in the gutter a

recording studio and was proud to welcome me in. There was something about the move from the classroom portable to the outside that caused her to feel excitement about their work space. The gutter transformed into a professional recording studio and the young people were the artists recording there. The ability to be together in a separate space heightened the group's purpose. They were no longer sitting at a table talking about what they were going to do, they were out in the world doing it. The way Hi invited me into their studio with her whispered excitement and authority made me feel like I was a privileged guest in their space. I remember watching the young people lean in to hear their recording play back and marvel that I had never seen them so focused. I believe that the freedom to choose where to work allowed the students to work more cohesively and imaginatively, becoming recording artists and creators of media. The rain gutter recording studio created a liminal space for the young people to step into role as a community of artists. I wonder, now, if this moment was a missed opportunity to discuss the power inherent in media creation and to support these students as conscious pro-sumers.

In their own space, the young people acted more as a unit than they had inside the classroom. In previous sessions, this group was often scattered and distracted. Blake, a very beginning Spanish Speaker, frequently checked-out during previous classes and joked around with Gustavo (another beginning speaker). In their recording studio, however, Blake took on the role of expert on the iPad. Not only did he navigate the technology, but he demonstrated interest in reviewing their work. The mere proximity of the group members, leaning in to hear the recording play back points to their interest. Blake showed less interest in quality than the rest of the group, often saying things like – "good enough, next," but that was the most engaged I had seen him during my residency.

The power he lacked in his navigation of the Spanish language, he claimed in his technological skills.

The entire group seemed engaged; when Hi called out to Em that the group needed her, Hi displayed that they valued each member of the group and saw them necessary to the creative process. As a community of artists in the recording studio, each person's contribution was valuable and the group had to stay together. In my previous work with middle school aged students, I found that a big part of a facilitator's role is to encourage group members to stay together. Staying together was not an issue for any group during this session. I wonder if it could be because they had agency to choose where they worked and found purpose and relevance in the work they were doing? In reflection, I also wonder if a reason the group stayed together was because of the way they shared power. Each person played an essential role and seemed to feel that the work needed them.

STUDENTS' SPONTANEOUS STORIES: "I KNEW SPANISH IN MY MOM'S TUMMY."

I checked-in with other groups and supported them in what they needed. Twelve minutes after I first left the Hamburgler group, I returned to their "recording studio" in the gutter. I asked them, "Are you all done?!"

Blake: Yes. We need Hi, though.

Em: You wanna hear it?!

Gustavo: ok…. [gets the iPad ready]

Em: We're almost done. We just need a few more. [Gustavo presses play. We watch the video… We hear, *"Vengo de…. El amor de mi madre…"*(I come from… The love of my mother).]

Just then, Hi ran up to the group and exclaimed, "Did you guys finish without me?!" With the digital story still playing, the group began to argue.

Em: No!

Blake: Yes – we finished!

Em: No, we didn't!

The digital story continued to play: "Vengo de... *jugar béisbol con mi hermana en el campo de béisbol. Vengo de... la música de los mejores, Selena Quintanilla*… (I come from… playing baseball with my sister on the baseball field. I come from… the music of the greatest, Selena Quintanilla…)." Blake explained to his group, "We only need like one more!" and the digital story continued: "*De mucho música clásica de piano de mi mama…*[22] *Vengo de futból.* (From a lot of classical music from my mom's piano. I come from soccer." The audio ended abruptly. Gustavo turned to explain to me:

Gustavo: That's all we've got.

Moriah: Ok, great. Keep going. You all are doing wonderfully. You have…

Gustavo interrupted me to ask, "Should we add something more to 'Vengo de *jugar futból* (I come from playing soccer)'?" I responded with enthusiasm and he asked for an example.

Gustavo: Like what?

Moriah: Well, what detail would you like to add?

At this point, Em jumped in and asked Gustavo who he liked to play football with. Gustavo snapped back, "Soccer!" Hi added in.

Hi: *Futból Americano* is football.

Em: I know…

Gustavo: Oh, with my friends.

[22] Grammatical errors are from the students' own work.

Em: *Con mis amigos* (with my friends).

Blake, who had been listening to the conversation attentively exclaimed, "Hey, I was gonna say that!" Em, ignoring him, calmly repeated, "*Vengo de jugar futból con mis amigos* (I come from playing soccer with my friends)." Gustavo took the iPad from Blake and got it ready to record again. Before they started, I coached: "And how are your friends? Maybe you could use another adjective to describe them." Em quickly responded, "My quirky friends! I love that word! Quirky is really fun to say in Spanish." Blake, with heightened interest asked Em what quirky was in Spanish. In this time, Gustavo decided that he wanted to use the word fun and not quirky. He asked me how to say fun in Spanish and I encouraged him to ask his group.

Gustavo: [to his group] How do you say fun in Spanish?

Hi: *Divertido*.

Em: *Divertidos*!!! Because it's people.

Moriah: Yeah, because it's plural.

Blake: It doesn't matter.

Em: It does matter!

Moriah: It does matter. Keep going.

Gustavo: [recording] *Vengo de jugar futból con mi dive…*

Gustavo stumbled on the line and stopped the recording. Em, checking in asked him if he was ok. He nodded and she repeated the line, "*con mis amigos divertidos."* Gustavo recorded the line again and, again, he stumbled and stopped.

Gustavo: I messed up.

Blake: Don't worry. It's better than mine. [Sing song] On to the next one…

Even though Blake was ready for the group to move on, I wanted the group to use their expertise to stretch their capabilities. I told them, "You have coaches all around you to help you! You have great Spanish coaches. So, help him out and then you can do it again." As if responding to my positioning her as an expert, Em shared:

> Em: It was my first language.
>
> Hi: [overlapping] Spanish is my first language! I knew it when I was in my mom's tummy.
>
> Moriah: You did?!

In this moment, Em launched into a spontaneous story about her life:

> Em: Spanish is my first language, I just don't speak it much anymore because my *abuela* (grandmother) doesn't live with us anymore. 'Cause my *abuela* only knows Spanish. She practically raised me, but she had to move out to get medicine back in El Salvador. She moved there for a while, but now she's living in Houston with my aunt.
>
> Moriah: Ahhh… so you don't get to speak as much, huh?
>
> Em: No. My dad still speaks with us. He always called us *gorditos* (little fatties).[23] That's how he called us. I used to think that Spanish had such weird like terms of endearment. They're weird!
>
> Moriah: They are weird… Like, my little fatty.
>
> Em: Yeah, I know.
>
> Moriah: We don't say that in English.
>
> Em: We don't! I saw this photo and it was like… it was a picture of a frog and it said, "You know my tail is magical!" [laughs]

I didn't understand what Em was talking about and she could tell. She explained further:

[23] This is a term of endearment in Spanish.

Em: 'Cause it's got a… *cómo se dice*… *sana sana colita de rana*… (How do you say…Heal, heal, little tail of the frog…)[24]

Moriah: Aaaaa… that's the *dicho* (saying) that you talked about before, huh?

Em: Yeah!

Gustavo exclaimed that they were ready to record the next line, moving the work along. I told them they were doing great and walked away.

In this interaction, Gustavo took on the role of an apprentice in learning Spanish. He struggled with the language and wanted to improve. First, he looked to me for support, but when I encouraged him to get help from his group I positioned his peers as experts. Hi and Em built off the way I positioned them and heightened their expertise as Spanish Speakers and claimed their power by sharing personal stories. I observed this pattern twice during the interactions I shared with the group. The first time was when Gustavo asked if he should add more detail to his line about playing soccer. I encouraged him by asking a follow up question about what he would like to add. Then, Em jumped in with another question to further his thinking process. Hi, also asserting her expertise, corrected Em's incorrect translation from *fútbol* (soccer) to football, a false cognate between Spanish and English. Em quickly recovered her expert position by saying that she knew that and brushed it off with an eye roll. When Gustavo decided he wanted to say playing soccer with his friends, Em was quick to translate it into Spanish – again, elevating her expertise and reclaiming power. Blake, a beginner in Spanish, came back, saying that he was going to say that translation. I think Spanish class might be a space where he's not in charge and saw a time he knew the words to use as an opportunity to assert some power and authority, too. Em, not letting this phase her, continued her

[24] The full saying (rhyme) is this: "*Sana, sana, colita de rana. Si no sanas hoy, sanarás mañana*. (Heal, heal, tail of a frog. If you don't heal today, you'll heal tomorrow." It is rhyme young children are sung when they get hurt to calm them.

coaching by repeating her statement. When I asked another follow up question, asking Gustavo to describe his friends, Em jumped in again with a personal connection to the word for quirky in Spanish.

The second time I observed this apprenticeship idea was when Gustavo recorded his line and messed it up. Blake joked that it was better than his own line and wanted them to move on. Countering Blake's suggestion, I stepped in and pointed them back to the expertise of the group. I reminded them that they had experts in Spanish and that the girls could help him and they could re-record. My support in this moment interrupted the hierarchical flow of power between teacher/learner and brought the groups focus back to their own assets. Like before, Em took the power position and elevated it. She did so by stating that Spanish was her first language. I see this as her asserting her credibility in her position of expert. Hi, joining in, asserted her expertise. She one-upped or tried to top Em by adding that she knew Spanish in the womb. I showed that I was interested in their expertise by reacting with excitement and Em launched into a story.

I could tell that I was Em's intended audience because she was speaking directly to me, but her group heard her story as well. In her story, she shared where she is from, her relationship to her family, her relationship to Spanish, and a *dicho* (saying) that is important to her. She shared all of that after she had assumed her role as expert and perhaps with the intention to strengthen it even more. As is necessary in a community of practice, each person had a unique skill set to offer. With some encouragement from me, the group was able to turn towards one another to solve their problems because they actually had all of the skills they needed when they worked together.

DISCUSSION

Peer Language Coaches and Pride

I wasn't aware of it at the time, but I now see that when the group argued over the grammar of Gustavo's line, Hi and Em foregrounded their linguistic capital and showed that they valued their home language. In our post-project interview, I showed Sra. Petunia the transcript and asked her what from their interactions stood out to her.

> Sra. Petunia (teacher): Well about the language … and that's the same story about having pride and Spanish being your first language and being proud about that, just talking about the language. Discussing the language and being, knowing that it *does* matter whether you say *divertidos o divertido*. It mattered because it was plural. So respect for their language and respect for their culture, their background, the memory of learning from the grandma.

Sra. Petunia reflected that Em and Hi's critical corrections of Gustavo's grammar was more than peer coaching. I hadn't even thought about the pride they exhibited in the arguments about both the false cognate of football and the need for *divertido* to be plural. Even beyond pride, Sra. Petunia pointed out the girls' respect for their languages and cultures. While I was focused on the girls positioning themselves as experts in the community of practice, Sra. Petunia recognized elements of respect in the scenario where Em shared that she learned Spanish from her grandmother. Sra. Petunia's reflection helped me to see that while Em and Hi coached their peers, they also shared their respect for *and* pride in their families. It was in their community of practice, with some side-coaching from me, that Hi and Em had the agency and opportunity to foreground their community cultural wealth to their White peers.

Liminal Space and Time: The In-Between

In the post-interview with Sra. Petunia, we also discussed the in-between space that the project created for the young people to share with each other. I expressed that I

wondered when and if young people have the opportunity to share about themselves in specific ways during school. I shared that I thought they shared because they were outside working together and in conversation. She agreed with me and connected my idea to other experiences she had in her creative projects with the class.

> Sra. Petunia: Yeah it *is* in that you let them work on their own because yes, I was hearing some similar conversations when we were making the little *ofrenda* (offering for Day of the Dead) card, because people start talking about doing this and my grandpa, my grandma, my grandpa. That's when they make the connections and share. That is my most favorite part. I'm just kind of comparing it because of the space and the materials and now do this. And that's when they make those conversations. And, again, it's the time.
>
> Moriah: And it's an authentic storytelling that's coming out in in-between spaces. I think that is really exciting. Cause it's like maybe this stuff didn't end up in their digital story, but maybe there were times where I feel like their stories aren't going deep. But it's like the things were happening.
>
> Sra. Petunia: Yeah, like that, "I knew it when I was in my mom's tummy." Yeah it's in the in-between.
>
> Moriah: Yeah, we talk about that as like the relational practice. Like how you're relating to people. It's like the same thing when you're making the *ofrendas*. They're working and relating to each other.
>
> Sra. Petunia: Yeah, and it's less.... It's a safe space because you're doing something and I'm doing something. We're just chatting, creating. It's not like, you're on the spot now, speak.
>
> Moriah: Right! It's kind of like thinking about people quilting and telling stories together.
>
> Sra. Petunia: Yeah, or cooking or making tamales or Thanksgiving dinner. The activity is important. Because then you feel comfortable and everyone is in the same spot. Yeah that's a good. I mean that's something to be really conscious about that those conversations take place in that. You know, when we are eating food, that's when we... yeah cause we feel comfortable. And not threatened in that space.

In this conversation, we kept returning to the concepts of space and time. I shared that I thought authentic storytelling was happening in the in-between spaces and Sra. Petunia agreed, bringing in Hi's statement about knowing Spanish as a baby as an example. Sra. Petunia stretched my perception of liminal space and time further by pointing to the idea of safety. I had not considered that part of relational practice was having something, like a creative activity, to work on so that the students could share spontaneous stories without the pressure that might come from a structured storytelling activity facilitated by a teacher. Sra. Petunia reminded me that an important aspect of sharing stories is feeling comfortable and being "in the same spot." Like she said, while cooking or eating, each person has a purpose or activity that makes them belong and not feel threatened. In a space like that, the power can circulate between people. In the communities of practice, the young people worked on their own with little interruption or direct teaching from a teacher. In the flow of working together towards a common goal, their stories emerged in the in-between space, a space that was their own.

CONCLUSION

In the process of working together to create digital stories, students created their own small communities. They often chose to work outside of the classroom portable where they had more space and autonomy. While students worked in their groups, I intentionally stepped out of the way; I offered side-coaching and then moved onto the next group to allow the students to create and problem solve. In their small groups, students played the role of expert in several different ways; some were experts in technology, some were strong at photo composition, some emerged as directors of their groups. One group's interactions, the same group that called themselves "Hamburglers," particularly stood out to me because their interactions while navigating grammar and

spontaneously sharing stories foregrounded the Latina students' cultural wealth. The two Latina students in this particular group, Em and Hi, shared their linguistic cultural wealth spontaneously while they were recording the audio track of their digital story and with some side-coaching from the facilitator, the two White students, Gustavo and Blake, looked to the girls as language coaches. Emily and Hi shared their stories; this elevated them as language experts and they encouraged their peers with care. They also critically corrected Gustavo and Blake's Spanish, explaining why their grammar was incorrect. I interpreted this action as the girls demonstrating pride for their language, as well as exhibiting a deeper understanding of Spanish than would be evident in daily conversation. It is worth noting that this moment took place on day seven, near the end of my residency and cannot be considered in isolation. Moments of vulnerability and relationships built on authentic caring were already in place before Em and Hi became language coaches within their group. I also find it interesting to remember the ways they seemed to struggle when deciding the final line of their piece.

According to Lave and Wenger (1991), a community of practice is a group of people who come together to share common interests and goals aimed at improving their skills by working alongside more experienced members and being involved in increasingly complicated tasks. By the end of the digital storytelling project, this particular small group had formed their own community of practice. It is important to note that a community of practice differs from a project team in that project teams place people in specific roles, are imposed around a specific goal, and end when the project ends. While I did assign the small groups, I did not assign roles within the groups and the young people organically drew on their own strengths to support the joint enterprise of making the digital story. Although technically the group did not continue working together on the same endeavor (their digital story) after my residency, they remained

members of their classroom community and will hopefully continue to support one another as mentors and apprentices throughout their time together in Sra. Petunia's class; perhaps the group's practice in navigating/sharing power helped them form alliances that they can carry into future collaborations.

For my own practice as a facilitator and teacher, I am reminded that digital storytelling as an applied theatre practice is a pedagogical method that can lead to students creating communities of practice. In digital storytelling as an applied theatre practice, learning is based in young people's participation in the world and their lived experiences because they are the experts in their own stories and their stories become centered in the curriculum. When young people create digital stories collaboratively, they have the opportunity to work together towards a common goal, each contributing their own expertise and learning from each other to fill in what they didn't know on their own. In schools where young people are sorted into classrooms based on their grade level or skill in a subject, there may be little to no social capital or social bonds/networks between students. Perhaps, then, employing digital storytelling as an applied theatre practice in a language classroom could help students to forge the bonds and networks that make up social capital, connecting students of color and White students as strategic accomplices in the work of equity and social justice.

Chapter Six: Conclusion

I am back in the Bermúdez Middle School library for a dual language parents' night three months after my residency ended. The students' digital stories are playing on computer stations that I set up around the room. As families slowly begin to enter the space, I welcome them and lead them to their child's story. Fabian[25] gives his mother and little sister a brief introduction and then they sit to watch his group's video together. The mother sits in the chair, little sister on her lap and Fabian close by their side. When the video ends, Fabian's mother smiles and the three of them move to the next piece of work Fabian has on display. A moment later, Fabian's little sister runs back to the computer, sits in the chair and puts on the oversized headphones. She watches the story a second time. Then a third. I whisper to her that there are other stories on other computers if she is interested. She looks up at me with a smile, shakes her head no, and watches again.

This story reminds me of the importance of young people seeing themselves in the school space. I can't say what it was that caused Fabian's little sister to run back and watch his digital story four times, but I can say that it seemed important to her. Reflecting on this moment, I think about the power a personal story can have, specifically when we can see ourselves in that story. I wonder what it meant for Fabian's sister, who was too young to have entered a classroom as a student, to see a story centering her family and pieces of her identity at a school event. In what ways could her brother's words and images hold up a mirror to her own assets and ways of knowing, her own cultural wealth? In this conclusion, I discuss my findings from the previous chapters. I also raise tensions and questions that came up during my residency, and conclude with key ideas for the fields of education and applied theatre.

[25] Fabian shared with me that he is Mexican and was born in the U.S. He always speaks Spanish at home (personal communication, October 31, 2017).

FINDINGS

I structured my digital storytelling residency with the assumption that young people are experts in their experiences and lives and bring with them into the school a wealth of cultural knowledge and skills that are often overlooked and subtracted from them. I used an asset-based frame to create this digital storytelling project and wondered how approaching a digital storytelling process with a focus on cultural wealth might shape the students' experiences in the project. I also hoped to create a model by which I and other teachers can foreground students' personal stories in their classrooms through digital storytelling as an applied theatre practice. I began this study with two key questions:

1. How can digital storytelling center young people's lived experiences and pedagogies of the home within the context of a sixth-grade Spanish for Spanish Speakers class?
2. What might we, as educators, learn from bringing personal story into the language classroom through applied drama and theatre?

When I began analyzing the data I collected during my residency (my daily field notes, interviews with the classroom teacher, interviews with the students, and student work), I realized that while the digital storytelling process centered the students' cultural wealth, the depth of their stories and experiences came out during the creative process far more than in their final products (the digital stories themselves). For this reason, I focused this document on what I call the "storied moments" that occurred during my residency, moments that held or revealed stories outside of the pedagogically structured storytelling process. In other words, much of the students' cultural wealth was foregrounded in moments of spontaneous storytelling rather than planned writing and making of digital

stories. In the following three sections, I summarize and reflect on my findings from the previous chapters.

Vulnerability

This study revealed that teacher vulnerability in the form of authenticity can shift the relational practice in a classroom. Early on in my residency, I found that centering personal story in the classroom and making space for reflection may have supported the classroom teacher in seeing the value of her own story. When Sra. Petunia spontaneously shared and was transparent about her identity and her insecurities about "not being Mexican enough," she elevated her students' linguistic and familial cultural wealth. She had told me that she greatly valued the Spanish language and Mexican culture; even though her values were strong internally, the students didn't necessarily know what they were until she explicitly told them. Her vulnerability shifted some of the students' perceptions of her and in turn how they interacted with their teacher. This made Sra. Petunia feel like she was more connected to her students and like she belonged more than she did before she shared her story with them. From analyzing the moment of spontaneous story in which Sra. Petunia chose to be vulnerable and her students' reactions to that moment, I learned that vulnerability and authenticity are linked and that her choice to be vulnerable supported authentic connections across power lines. I learned that a teacher is a part of her community and is influential in how that community values their cultural wealth. Also, in reflection, I wonder if my supportive presence in Sra. Petunia's class and my confidence in the power of story contributed to her decision to take a risk in sharing more of herself with her students.

Inspired by Sra. Petunia's vulnerability, I was more transparent with the students about my intentions for doing this study than I had prepared to be. I planned the project

and structured it in such a way that would value the students' community cultural wealth, specifically their pedagogies of the home, but they could not necessarily see that until I explicitly told them. I realized it is important that I clearly show the young people I work with that I value them as whole people and strive to reflect back the cultural wealth they bring into classroom spaces. As a teacher or facilitator, I can't elevate my students' community cultural wealth in the same way that Sra. Petunia did, because I am White. However, I can be transparent about how I value the students' multilingualism and make it visible to them that I am learning from their knowledges and skills.

According to Noddings (1984), caring is an action a teacher does, not just one that they feel. Valenzuela (1999) adds that teachers' lack of active caring with U.S.-Mexican and immigrant youth contributes to students' experiences of subtractive schooling. Based in my research, I found that one way a teacher might begin to build a relationship of authentic caring is by taking a risk to be vulnerable. While this is not a prescriptive strategy by any means, in this study, the students met the teacher's choice to be vulnerable about her insecurities in Spanish with understanding and support.

According to the data, the structure of digital storytelling as an applied theatre practice invited students to connect with one another and their teacher in planned and unplanned moments. I wonder, then, how teacher/student relationships might shift if a teacher were explicit in elevating their students' community cultural wealth similarly to the way Sra. Petunia did by sharing about herself? How could the act of sharing personal stories play a role in putting students' assets into action in the classroom beyond the digital storytelling project itself? Further research is necessary to explore these questions. However, I can say from my own experience as a student and as a teacher, that to work in relation to one another as a community of learners requires an element of vulnerability and trust. I don't think a teacher's values are enough to disrupt the subtractive

assimilation that U.S.-born Latinx and immigrant youth encounter daily because values do not actively counter systems of oppression and inequity. Perhaps, though, it could be a place to start. Maybe a part of teacher building trust is actively foregrounding community cultural wealth by making it clear that they value their students as experts in their lives and experiences. As I found in this study, sharing personal story may create space for teachers or students to be vulnerable and connect across power lines, moving towards relationships of authentic caring. From the grounding of a solid relationship, then, a teacher can take politically aware actions that support their students as agents of change in the classroom and in their larger communities.

Authentic Caring

This study suggests that students knowing each other could be essential in centering their lived experiences and pedagogies of the home in the classroom. In Chapter Four, I focused on how one aspect of authentic caring, getting to know one another, played out in the project. Through my analysis of interviews with students after the residency ended, I learned that the young people greatly valued getting to know their peers. They thought that the work they did was important to share and some of their comments, like Alisandra wanting to share her story with a friend and Gustavo wanting other young people to see themselves in their stories, alluded to the familial and social capital that arose during the project.

By examining one small group's interactions while writing their final line of text, I was reminded that digital storytelling as an applied theatre practice invites students to engage with difference. In the moment, I judged the group's choice to say they were all Hamburglers as "not going deep enough." However, it became evident in my post project interviews with the students, that what seemed to me like surface interactions were

significant to the group members. This tells me that as a teacher I can't judge how students are connecting or not connecting unless I am asking them and really listening.

This finding suggests the importance of process and informal formative assessment during a project. Often, as teachers, we are focused on the final products. Especially in the age of standardized testing and benchmarks, products are frequently viewed as the only or most important form of assessment of student learning. As a teacher, I am driven to find ways to focus on the process of an activity, even within the constraints of standardized testing. I am left with questions around what might become visible in students learning if I were to ask them?

The students' enthusiastic responses to working in groups and learning from each other points to the importance of collaborative learning and ensemble building within a classroom community. Kathryn Dawson and Bridget Lee (2018) contextualize theatre practices in an educational setting by defining ensemble as "a sense of belonging, community or relatedness among peers" (p. 18). It is a common practice for applied theatre practitioners to begin a project with ensemble building exercises in which participants get to know one another. It is also common for participants in an applied theatre workshop to work in small groups to devise or create performance from personal story. In this study, the students' enthusiasm about learning from peers about their lives and experiences, as well as getting to share their stories, suggests that applied theatre practices like digital storytelling could offer students opportunities to know each other in a personal way. By sharing about themselves, students may center their own lived experiences and pedagogies of the home, foregrounding their community cultural wealth within the classroom curriculum.

Communities of Practice

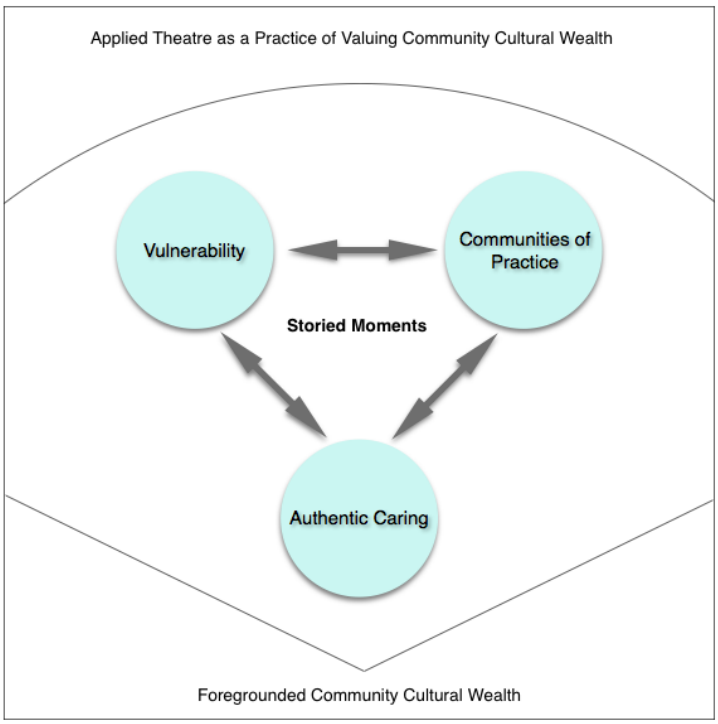
Vulnerability and practices of authentic caring (between teachers/students and students/students) helped to create communities of practice in this project. The freedom of choice around work space and the creative tasks that created a common endeavor supported students in being experts in their languages/cultures and in their technological and artistic skills. The Latina students in the group acted as peer coaches and the White students as apprentices. This points to the possibility of students relying on each other and learning to work together while celebrating differences. The example I discussed in Chapter Five not only demonstrated how students celebrated their differences, but showed how they also worked from each of their strengths, improving their weaknesses in the process. In terms of cultural wealth, I learned that cultural wealth was foregrounded in intimate small group settings outside the classroom space while working on a common goal. Spontaneous storytelling happened when the students were engaged in communities of practice. Finally, in moments when the Latina students in the group chose to share stories spontaneously, they heightened their expert positions in Spanish based on their linguistic capital.

For my own practice as a facilitator and teacher, I am reminded that one way to disrupt subtractive schooling could be to base classroom learning in young people's participation in their communities. Digital storytelling as an applied theatre practice is well equipped to create a bridge between young people's homes/communities because as this study shows, the practice positions them as experts in their own stories and their lived experiences become centered in the curriculum. It was not a surprise to me that communities of practice formed during the group's work together, but I was surprised at how working as a community of practice contributed to the Latina students foregrounding their community cultural wealth. In schools where young people are sorted into

classrooms based on their grade level or skill in a subject, there may be little to no social capital or social bonds/networks between students. Perhaps, then, digital storytelling as an applied theatre practice has the potential to create space for students to forge the bonds and networks that make up social capital, connecting students of color and White students as strategic accomplices in the work of equity and social justice.

COMMUNITY CULTURAL WEALTH AND APPLIED THEATRE

Figure 1: Community Cultural Wealth and Applied Theatre



Storied Moments

The cultural wealth of students and the teacher was foregrounded in and through our digital storytelling unit. It was visible in the storied moments that happened in the space between and within structured activities. These storied moments that foregrounded cultural wealth, emerged through and shifted relational practices in the classroom. In this

document, I illustrated how vulnerability was a first step towards authentic caring in Sra. Petunia's class and both vulnerability and authentic caring seemed necessary to create communities of practice that were more than project groups a teacher had assigned. I discovered that while I described the process of moving from vulnerability to authentic caring and then communities of practice as linear in order, it was also cyclical in nature. By this, I mean that during the residency, vulnerability, authentic caring practices, and forming communities of practices were happening all at the same time and were constantly circling back around. Vulnerability was present when the students and teacher were practicing authentic caring, and communities of practice rely on these caring relationships so that members can continually be vulnerable, trusting that each person will strengthen the work through their various expertise.

Because digital storytelling as an applied theatre practice is collaborative and invites students to form communities of practice, it created space for the students and their teacher to learn about each other through planned and unplanned storied moments. The project offered an alternative to academic worksheets with fill in the blank sentences and stretched the students to engage in imagery, abstraction, and performance of who they are and where/what/who they come from. Instead of asking young people to tell their stories on their own, which is also useful, the applied theatre aspect of the digital storytelling residency invited students to work in relation to one another. While collaborating to tell their stories together, they were challenged to navigate who they were as a group. In this process, one thing I found is that while students naturally shared how they are alike, they remembered and rejoiced in the realization that they are unique. Additionally, because the students worked together in an artistic endeavor, they organically had time and space to share stories. I observed that through sharing stories, students and their teacher seemed to understand each other in new ways. I found that

sharing personal stories deepened the students' and teacher's awareness of their own and each other's cultural wealth, although they connected more over specific similarities than differences. Now, I wonder in what ways I or other teachers can support students in making their differences as much a part of the classroom's cultural wealth as what they find in common.

Youth Agency and Planning to Get Out of the Way

I found that the moments between planned activities were when storytelling organically happened. When working from the assumption that students are experts in their experiences, I need to create space for them to work collaboratively and then get out of the way for them to share stories about themselves. This tells me that I can plan for elevating students' cultural wealth and then make space for the sharing to happen without me. Storytelling in the project did not only take place when I facilitated an activity; it happened because of the structures and activities I set in motion. I refer to what Sra. Petunia said in our post-interview about sharing and space:

> It's a safe space because you're doing something and I'm doing something. We're just chatting, creating. It's not like you're on the spot, now speak! [It's like] cooking or making tamales or Thanksgiving dinner. The activity is important because then you feel comfortable and everyone is in the same spot. I mean, that's something to be really conscious about that those conversations take place in that (personal communication, November 3, 2017).

Sra. Petunia's reflection illustrates the idea that it is important for teachers to create a project in which students are creating together so that the environment is conducive for spontaneous or authentic sharing. When I started my residency, I thought it was my job to create activities for students to share with each other based in theatre games and story circle prompts. What I found, was that while I still believe theatre activities are a great way to build ensemble and to spark initial moments of connection, facilitators really need

to step out of the way once they carefully prepare the environment for the project. This idea goes back to my core principle of youth agency and young people choosing how and what they share in a digital storytelling project.

I return to my original research question: How can digital storytelling center young people's lived experiences and pedagogies of the home within a sixth grade Spanish for Spanish Speakers class? I now believe that the first step to centering young people's lived experiences and ways of knowing is by being transparent and authentic in who I am and why I am working with them. I can authentically care for my students through acts of vulnerability and by creating the basis for reciprocal relationships. I can, then, set up projects in which my students can do the same with each other. By focusing on the process and allowing space and agency for students to work together in communities of practice, teachers can center their students' cultural wealth. By going in valuing their assets and by being/ holding a mirror for them to see what they already are and have, digital storytelling as an applied theatre practice can elevate students' and teachers' cultural wealth. Employing digital storytelling as an applied theatre practice can counter subtractive schooling by making space and time for spontaneous and storied moments.

TENSIONS AND QUESTIONS

As is the case in every study, tensions and questions emerged throughout the process of my residency at Bermúdez Middle School. In the following sections, I discuss some of the major tensions that came up during my time working with the students and their classroom teacher.

Structure Vs. Creativity

When I created the digital storytelling unit for the Spanish for Spanish Speakers class, I wanted their stories to be more free form than group choral poems. I had the idea of students interviewing each other based on prompts such as "A time I learned something important from my family/community…" I thought a prompt like this one would effectively foreground the students' cultural wealth in their classroom. The drama activities I led the students through were meant to build up to this free form storytelling. We did activities such as "Tour of a Space" (Rohd, 1998) in which students took turns, up on their feet, guiding their partners through a place they learned or taught something important. I wanted the students to practice telling each other stories about times they used an asset in a way that mattered to them. However, we constantly ran out of time and each activity took longer than I thought it would. This, compounded with the varying levels of Spanish fluency in the class made it very difficult to expect the students to create final products that were so free form. It was evident, especially in the "Tour of a Space" activity that telling stories without imposed structure was extremely challenging for several students. As I walked around the room, several pairs were just standing there telling me they were done after less than a minute. Because of the overall group's fluency level, I made the choice to shift towards choral poems as the structure for the digital stories. Even so, we barely had enough time to create final products within the time we had allotted. I wonder, though, if we would have had more time if I could have structured the process in such a way that that more free form storytelling could have worked. Perhaps now that Sra. Petunia's students have a basic understanding of digital storytelling and the skills of working together in groups, less structured digital stories could be the next iteration of the project.

Depth and Time

Part of the tension I felt around imposing a specific structure like the "I come from…" poems was that I was concerned the students' stories wouldn't go deep enough. Even the question of "what is deep enough?" shows my assumptions around quality and what is valuable. Because of our time constraints and the need to meet the students where they were, this caused me to shift the structure of the digital story products half way through my residency. The need to shift the structure to the choral poems as opposed to storytelling off of a prompt forced me to let go of some of my assumptions around depth and quality. I realized that young people will go as deep as they need to and that much of the depth might emerge through conversations during the creative process that don't show up in their final products. This reinforces the notion that process is extremely valuable and should not be dismissed in hopes of an earth-shattering product.

Additionally, who am I to say whether their final products were "deep"? My interview questions for the young people were mostly focused on the process, with some questions like "How did you decide what to put in your story?" They answered this question in relation to their process more than a reflection of the content. I wonder if I went back and interviewed the students again, specifically about the meaning behind their lines and images, what they would share and what that could tell me about the way they saw the depth of their stories. I would have also loved to have been able to survey the audience at the final sharing to measure ways that the stories impacted them. My thinking around depth and time was transformed in my analysis of student work and my daily reflections. I am left with lingering questions about how the interview process can be more conducive to eliciting students' reflections about product, process, and the stories behind them.

Artistic Skills and Cultural Wealth

During my residency at Bermúdez I struggled with how much to emphasize aesthetic skills such as what makes a strong story, a powerful image, or how we could use our voices for creative expression. I even more so, struggled with how to combine these skills with a conscious focus on social justice. I came into this project with years of training in my own artistry, but was tentative to put my ideas forward. I found myself holding back my own knowledge in fear of centering my cultural and aesthetic experiences and ways of knowing. I employed Alrutz's (2015b) idea of an architectural frame, a way of limiting the creative palate by only using one or two subjects in the images. I gave the small groups mini lessons on using their hands and objects to show possible emotions behind a line of text. For instance, I asked them questions like, what could I be saying if I hold my hands like this [two hands facing each other in fists] or like this [hands cupped and intertwined]? We tried out a few more hand images together before they went off to take photos on the iPads. I also facilitated a short lesson on vocal considerations when they recorded their voiceover tracks. We practiced skills like intonation, or the vocal inflection that portrays emotion, and I gave the groups a list of elements they might consider like repetition and layering of voices. I coached small groups in these skills beginning day six, but now I imagine how I could have more holistically built them into the entire residency.

In a future iteration of this project, I would consider starting with artistic skills as a way to immediately engage students and to connect the students' community cultural wealth with artistic development. Were I to do a similar project, in order to center artistry along with cultural wealth I would facilitate an activity called digital postcards early on in the residency. To make digital postcards, students work collaboratively in small groups to capture photos that represent each member (excluding their faces) and illustrate

something important about who they are (Alrutz, 2015b). I would also challenge the students to capture images of something in the classroom that represents an issue people need to talk about. I believe that stretching the students to think abstractly and symbolically about their identities and issues they see in the world around them is an artistic skill that I could bring more fully to this work. Looking back, I also see that the artistic skills the young people developed through our work together could further support them in communicating their community cultural wealth as creators of their own mediatized stories.

Role as a Teaching Artist in Residence: Scope and Sustainability

Finally, I have questions around the scope and sustainability of this model of teaching artist in residence. I believe that establishing relationships on a small scale is valuable and we don't always need to be creating large scale projects, but I do wonder how a project like this one could reach more students than one class and continue after my residency. I think the key to this question lays in capacity building of a community member (In this case, the classroom teacher). One of my goals in partnering with Sra. Petunia after we worked together in the Drama for Schools Summer Institute was to mentor her in her drama-based pedagogy. Therefore, I intentionally structured the unit so that we would co-facilitate each day and plan/reflect together. In this way, I was not only an artist in residence, but a creative learning mentor for Sra. Petunia. With the modeling that I offered Sra. Petunia in direct relation to her own curriculum, she expressed that she is now ready to be a creative learning leader on her campus. She talked with me about the potential of teaching other Spanish teachers our digital storytelling curriculum to use the following year. She asked questions around the design and nuances of the sessions so that she could teach it in other contexts and levels in which students were more beginning

Spanish speakers or differently abled. My hope is that our co-facilitation made the project as much Sra. Petunia's as mine and that she has the tools and experiences needed to implement drama-based strategies in her other units and to include this digital storytelling unit in future classes.

IMPLICATIONS FOR THE FIELD

In a schooling system that subtractively assimilates U.S.-Mexican and other Latin American youth, teachers can foreground their students' cultural wealth through digital storytelling as an applied theatre practice. Digital storytelling could be one way to engage students' cultural wealth in the Spanish for Spanish Speakers classroom, a space that even though it is focused on the students' home language may not value their lived experiences or ways of knowing. The structure of digital storytelling as an applied theatre practice also may create opportunities for students of very different backgrounds and races to understand and celebrate their differences as well as their connections. Importantly, I've learned that in creating digital stories with young people, it is important that facilitators give participants space and time to informally tell stories. Structuring an applied theatre process grounded in critical race theory, may open avenues for elevating marginalized youth's stories and supporting them in holding up a mirror to who they already are and all that they already know.

While critical race theory informed my crafting of the digital storytelling unit, there were many missed opportunities for the students to critically engage with issues of power, privilege, and identity in media production throughout the residency. One of the reasons I chose digital storytelling as a form was because I have seen the racialization and criminalization of Latinx bodies in the media and wanted to create space for the young people in the project to disrupt narratives that mainstream media puts forward

daily. The scope of this project and my own uncertainty of how to explicitly address issues of equity and access with the students caused me to miss opportunities for raising students' consciousness and awareness of the structural racism that determines whose stories are told and whose are excluded. A focus on these issues through critically engaged performance pedagogy could have supported students in a larger struggle for social justice. Reflecting on these missed opportunities will continue to inform my future work.

In critical race theory in education, storytelling and interdisciplinary approaches are essential for understanding the lived experiences and foregrounding the ways of knowing of Communities of Color (Solórzano 1997, 1998). Applied theatre has the pedagogical tools to do this if a project is created through a CRT lens, but must go further if the aim is to support students in a larger struggle towards racial justice. Upon further reflection, were I to do a similar project in the future, I would seek to contextualize it in a wider ethnic studies program that interrogates the way that power operates in society and the way that resources are racially allocated. I would create opportunities for students to take this knowledge and tell their own stories with a sense of conscious counternarrative. In such a project, I imagine more fully putting CRT in action by exploring questions such as whose knowledge counts and who has the power to share knowledge through media? I would explicitly and clearly position the young people as pro-sumers of media with the goal of disrupting prevalent racialized narratives they see on their televisions and on movie screens. I would equip students with specific language like cultural wealth and work to position them as co-researchers in the study. Lastly, the project would culminate in a story screening for an audience with the aim of creating dialogue or inciting change and these conversations would intentionally thread throughout the project.

Despite the missed opportunities for critical engagement, through this study I found that engaging young people in applied theatre may be a way to put CRT into action in a school setting. Yosso (2005) asserts that "the main goals of identifying and documenting cultural wealth are to transform education and empower People of Color to utilize assets already abundant in their communities" (p. 82). This study suggests that digital storytelling as an applied theatre practice could be a way for young people to identify and document their own and their peer's cultural wealth. The scope of the study, however, did not allow for me to explore any further action or feelings of empowerment by the students. More long-term studies are needed to document any transformational change in education sparked by young people acknowledging and recognizing their cultural wealth. Echoing Gloria Anzaldúa (2002), I encourage researchers, practitioners, and policy makers in the fields of applied theatre and education to continue to explore how we can transform the schooling experiences for Latinx youth by using "perseverance, creative ingenuity, and acts of love" (p. 574).

Appendices

APPENDIX A: DIGITAL STORYTELLING RESIDENCY CURRICULUM OVERVIEW

RESEARCHER – FACILITATOR
Moriah Flagler

CO-FACILITATOR
Señora Petunia – Classroom Teacher

OUTLINE
Participants will engage in a drama-based devising process resulting in the creation of digital stories around home-based assets and ways of knowing from their families/communities. The project will culminate in a sharing with an invited audience (decided upon by the student participants).

DATES
October 3 - October 24
*Individual student interviews will take place after the project ends on Tuesday, October 31st.

TIME
T,F (50 min class periods)
Th (90 min class periods)

CLASS TIMES
T, F 1:02-1:50
Th 11:15-12:49

STUDENTS
20 students (in 5 groups of 4 for digital stories)

DISTRICT STANDARDS ADDRESSED:

What constitutes the family unit? How do I talk about my family and others? What are my values? How did I learn them? How do I know what my family values are?

In this unit, students will explore how family relationships are an important part of our identity. Students will examine how global and community changes can impact family life.

Residency Overview:

Day	Date	Essential Questions	Activities
1	**Tuesday** October 3 (50 min)	Day 1: Para nosotros… ¿Qué significa la familia? ¿Qué significa la comunidad? For us.. What does family mean? What does community mean?	Ensemble Building • Name and Gesture – activity or descriptive adjective that starts with same letter. • "Una verdad sobre mi" (Truth About Me) What is Family/Community? – expand this definition • Poster Dialogue: **(**My family is…, My community is…, Places I feel I belong…, How I know I belong…)
2	**Thursday** October 5 (90 min)	Day 2: ¿Qué necesitamos para trabajar en comunidad? ¿Qué hacemos con nuestras familias/comunidades? ¿Qué aprendemos de nuestras familias/comunidades? What do we need to work together as a community? What do we do with our families/communities? What do we learn from our families/communities?	Community Agreement Activity: Truth About Me (Activities I do with my family/community) Read *En Mi Familia* – Examining assets/ ways of knowing/ "pedagogy of the home"
3	**Friday** October 6 (50 min)	Day 3: ¿Qué aprendemos de nuestras familias/comunidades? ¿Qué historias tenemos para contar? What do we learn from our families/communities? What stories do we have to tell?	Mapping Community – concentric circles In small groups - Read *En Mi Familia* – Examining assets/ ways of knowing/ "pedagogy of the home"
4	**Tuesday** October 10 (50 min)	Day 4: ¿Qué he aprendido de mi familia y mi comunidad? ¿Cómo es ser bilingüe/bicultural?	Brain Storm – a time you learned or taught something important Tour of a Memory – a time you learned or taught something

		What have I learned from my family and community? How is it to be bilingual/bicultural?	important Draw to record the memory tour
	Thursday October 12 (90 min)		**NO CLASS – FIELD TRIP**
5	**Friday** October 13 (50 min)	Day 5: ¿Cómo podemos trabajar juntos para crear cuentos grupales? ¿Para qué queremos usar nuestras voces como artistas? How can we work together to create group digital stories? How do we want to use our voices as artists?	Activity: Hey! Write lines of text – "Vengo de…"
6	**Tuesday** October 17 (50 min)	Day 6: ¿Cómo podemos trabajar juntos para crear cuentos grupales? ¿Para qué queremos usar nuestras voces como artistas? How can we work together to create group digital stories? How do we want to use our voices as artists?	Order lines of text, write final line that represents the group, visualize images to go with text, begin taking photos
7	**Thursday** October 19 (90 min)	Day 7: ¿Cómo es el proceso de revisión con los trabajos creativos? ¿Cómo usamos nuestras voces como artistas? ¿Cómo usamos fotografía para decir más de lo que solo podemos decir con las palabras? How is the revision process for creative work? How do we use our voices as artists? How do we use photography to say more than we can with only words?	Finish taking photos, record audio track

8	**Friday** October 20 (50 min)	Day 8: ¿Cómo es el proceso de revisión con los trabajos creativos? ¿Cómo usamos nuestras voces como artistas? ¿Cómo usamos fotografía para decir más que solo podemos con las palabras? How is the revision process for creative work? How do we use our voices as artists? How do we use photography to say more than we can with only words?	Work on transitions, edits, finish digital stories
9	**Tuesday** October 24 (50 min)	Day 9: ¿Cómo usamos nuestras voces como artistas? ¿Cómo es compartir nuestras historias con una audiencia? How do we use our voices as artists? How is it to share stories with an audience?	Digital Story Sharing (in library with invited audience)
	Tuesday October 31		Moriah Conducts **Individual Interviews** with Students Involved in Research (no longer than 10 minutes of class time per student)

APPENDIX B: "CUENTACUENTOS" – PLANES DIARIOS (DAILY PLANS SPANISH)

Grado – 6

Día 1 – martes, 3 de octubre
(50 MIN)

Preguntas esenciales:
Para nosotros…
¿Qué significa la familia? ¿Qué significa la comunidad?

Objetivos:
Los estudiantes van a…

- Crear una comunidad en la clase (trabajar en equipo).
- Aprender cosas sobre sus compañeros/as.
- Explorar las ideas de la familia y la comunidad en relación con las vidas de ellos/as.
- Mover los cuerpos y usar las habilidades de los actores (voz, imaginación, cuerpo).

Materiales:
Papeles grandes (diálogo de cartel)
Marcadores
Cinta (para "una verdad sobre mí")
Escribir las preguntas en la pizarra

Introducción:
Hola, buenos días. Es un placer estar aquí con ustedes otra vez. Para recordarles, mi nombre es Moriah (pueden llamarme maestra Flagler). Estoy aquí para hacer un proyecto con ustedes que se llama "Digital Storytelling" o "Crear cuentos digitales". Voy a estar con ustedes por 3 semanas (los martes, los jueves y los viernes). ¡Si vamos a contar historias en ese espacio, es importante saber con quién estamos trabajando y yo no sé sus nombres! Entonces, para empezar, hagamos un círculo.

Nombre y movimiento
Muy bien. Voy a decir mi nombre, maestra Flagler, y voy a hacer un movimiento con mi cuerpo que muestra algo que me gusta hacer. Ejemplo: Maestra Flagler, pintar. Y somos un eco… entonces, repetimos – "Maestra Flagler, pintar". Continuamos cada persona en el círculo.

Reflexión:
¿Cuáles actividades nos gustan en este grupo?
¿Tenemos algunas actividades que nos gustan en común?

Una verdad sobre mí
Tomen un pedazo de cinta, y por favor pongan la cinta entre sus pies. Esto es su espacio. Estoy aquí en el centro del círculo y voy a decir una verdad sobre mí. Alguien puede tener esa verdad en común conmigo. Soy Moriah y una verdad sobre mí es… que vivo en Austin. Si también es una verdad para ti, puedes moverte y encontrar otro espacio. Otra vez – Soy Moriah y una verdad sobre mí es… que una vez, me partí un hueso. Si también te has partido un hueso, puedes

moverte para encontrar un espacio libre en el círculo. (Jugamos así por un rato, y yo también voy a buscar un espacio libre para que alguien diferente pueda estar en el centro y decir una verdad sobre él/ella).

Reflexión:
¿Cuáles "verdades" movieron mucha gente? ¿Qué cosas tenemos en común?
¿En qué aspectos somos únicos? ¿De qué maneras somos especiales/diferentes?

Diálogo del cartel
Hoy, vamos a explorar estas preguntas:
Para nosotros… ¿Qué significa la familia? ¿Qué significa la comunidad?

Hay unos carteles en lugares diferentes del aula: "Mi familia es…", "Mi comunidad es…", "Lugares a los que siento que pertenezco (belong)", "¿Cómo sé que pertenezco a un lugar?"

Día 2 – jueves, 5 de octubre
(90 MIN)

Preguntas esenciales:
¿Qué necesitamos para trabajar en comunidad?
¿Qué hacemos con nuestras familias/comunidades? ¿Qué aprendemos de nuestras familias/comunidades?

Objetivos:
Los estudiantes van a…

- Construir un acuerdo comunitario para trabajar juntos/as.
- Identificar qué aprendió la autora, Carmen Lomas Garza, de su familia/comunidad.

Materiales:
Papeles grandes (el acuerdo comunitario y para escribir las cosas que aprendió Carmen)
Marcadores
Cinta
Papeles chiquitos para escribir cosas del acuerdo comunitario
Escribir las preguntas en la pizarra

Introducción (5 MIN):
Hola, buenos días. ¿Cómo están? El martes, empezamos a compartir cosas personales y así es cuando compartimos historias. Entonces, vamos a trabajar hoy un rato en un acuerdo comunitario.

Acuerdo comunitario (15 MIN)
Con su grupo, por favor, piensen en qué necesitan del grupo para sentirse apoyado/a y sentir que pertenecen. Por ejemplo: necesito que el grupo me escuche sin reír. Entonces puedo escribir: escuche con respeto. También, pienso que me ayudará sentir apoyada si el grupo es amable. O: quiero compartir solo lo que quiero y no más. Esto está bien también. Traten de escribir 2 o 3 cosas con sus grupos.

Voy a poner las ideas en la pizarra y vamos a ver qué tenemos. Bueno, ¿hay algo que no está y que necesitamos para compartir historias (sentir apoyado/a y que pertenecemos al grupo)?
Ok, entonces aquí tenemos nuestro acuerdo para trabajar juntos/as.

Una verdad sobre mí (Actividades que hago con mi comunidad/familia) (15 MIN)
Bueno, como el otro día, vamos a jugar "una verdad sobre mí", pero de una manera diferente. Ahora, voy a decir: "Con mi familia o con mi comunidad…". Entonces: "Soy la maestra Flagler y con mi comunidad, bailo". Si tú también haces esto con tu comunidad, puedes buscar un espacio libre.

Reflexión: (Escribe esto en un papel grande)
¿Cuáles actividades movieron mucha gente? ¿Qué actividades hacemos en común?
¿En qué aspectos somos únicos? ¿De qué maneras somos especiales/diferentes?

***En mi familia* (45 MIN)**
Hoy, vamos a explorar estas preguntas:
¿Qué hacemos con nuestras familias/comunidades?
¿Qué aprendemos de nuestras familias/comunidades?

Voy a leer partes de esta historia de Carmen Lomas Garza, quien es de Kingsville, TX y vamos a explorar qué aprende ella de su familia y su comunidad en todas las actividades que hacen juntos.

Lee la introducción. ¿Alguien ha tenido una experiencia similar a la de Carmen?

Lee "Los Camaleones" y "Ventosa". Después de cada historia, pregúntales a los estudiantes:
¿Qué aprendió Carmen en esa historia?

Ahora, van a leer dos historias en cada grupo. (Divide las historias por grupo) y después, comparten todo lo que aprendió Carmen.

Escribimos todas las ideas en un papel grande para tener una lista.

Arreglamos el espacio

Día 3 – viernes, 6 de octubre
(50 MIN)

Preguntas esenciales:
¿Qué aprendemos de nuestras familias/comunidades?
¿Qué historias tenemos para contar?

Objetivos:
Los estudiantes van a…

- Definir más la familia y la comunidad

- Identificar qué aprendió la autora, Carmen Lomas Garza, de su familia/comunidad
- Pensar en muchas historias y practicar contarle una a una pareja

Materiales:
Papeles grandes para cada mesa
2 papeles normales para cada mesa
Marcadores
Cinta
Escribir las preguntas en la pisara

Introducción (5 MIN):
Hola, buenos días. ¿Cómo están? ¿Pueden mostrar con los pulgares como están hoy? Ayer, empezamos con las historias en el libro "En mi familia". ¿Qué estábamos haciendo con las escenas del libro? Sí, estábamos pensando en qué aprendió Carmen en cada experiencia que tenía con su comunidad. ¿Pero antes de seguir con eso, vamos a explorar más, quién está en nuestras comunidades?

Actividad de los mapas de familia/comunidad (Sra. Petunia) (10 MIN)

***En mi familia* (20 MIN)**
Ahora, van a leer dos historias en cada grupo (divide las historias por grupo) y después, comparten todo lo que aprendió Carmen. Hay que leer la historia dos veces juntos antes de escribir y dibujar. Después, pueden hablar en sus grupos sobre qué aprendió Carmen en esa experiencia y hacer un dibujo en el papel con la frase.

Vamos a compartir todas las ideas y poner los papeles en uno grande para tener una lista colectiva.

Día 4 – martes, 10 de octubre (con asamblea)
(40 MIN) 12:48-1:31

Preguntas esenciales:
¿Qué he aprendido de mi familia y mi comunidad?
¿Cómo es ser bilingüe/bicultural?

Objetivos:
Los estudiantes van a…
- Usar los cuerpos y la imaginación para recordar que aprendieron algo importante.
- Contar una historia a un/a compañero/a.
- Escribir cosas para un poema coral.

Materiales:
Papeles para cada estudiante para la lluvia de ideas
Sentence stem papers

Escribir las preguntas en la pizarra

Introducción (5 MIN):
Hola, buenos días. ¿Cómo están? ¿Pueden mostrar con los pulgares como están hoy…? Si quieren, vamos a decir, también, una palabra con el pulgar, y si no quieren pueden decir "quiero pasar".

Hoy vamos a usar nuestros cuerpos e imaginaciones para contar historias a un/a compañero/a. Como Carmen aprendió cosas específicas de su familia y su comunidad, nosotros también aprendemos muchas cosas de nuestras familias y comunidades. Esas cosas van con nosotros en las vidas diarias y nos hacen quienes somos.

Lluvia de ideas (10 MIN)
Empezamos con una lluvia de ideas. Por 5 minutos, sin hablar, vamos a escribir o dibujar una lista de las veces que aprendimos algo importante. Puede ser importante porque es algo que alguien en tu familia siempre lo dice (como un dicho), o tal vez porque algo cambió después de ese momento… Tal vez es una habilidad que usas en la vida diaria como cocinar algo especial (como los nopalitos de Carmen, tortillas) o cuando aprendiste una historia como la llorona…

Un tour de un recuerdo (25 MIN)
Con los ojos cerrados, piensen en un lugar donde aprendieron algo importante que está bien compartir con un/a compañero/a. Recuerdan que solo compartimos lo que queremos. Pueden imaginar o recordar este lugar con muchos detalles – los colores de las cortinas o la textura de la tierra. ¿Quien más está allá contigo? ¿Estás solo/a o hay amigos, familia? ¿Qué sonidos hay en este espacio? ¿Cuáles olores? ¿Cómo te sientes? ¿Hace calor, frío? ¿Cuántos años tenías? ¿Qué pasó primero y qué pasó después? Bueno, abran sus ojos, por favor.

Ahora, con una pareja de su mesa, van a hacer un tour de ese recuerdo. Cada persona en la pareja va a tener su turno, yo voy a decirles cuándo es el momento para cambiar. Deciden quién va a ser guía primero/a.
Antes de empezar con sus parejas, la Sra. Petunia y yo vamos a hacerlo para ustedes.

[Una de nosotros va a hacer un tour ejemplo]

Ok, por favor levántense y busquen un espacio libre en el aula para hacer el tour. Si necesitan usar el inglés en sus tours, está bien, pero traten de usar el español lo más posible.

Cambiamos.

Regresamos a las mesas.
¿Pueden contar al grupo un momento del tour que recibieron?
¿Quiénes son los personajes en nuestras historias?
¿Tenemos actividades o cosas que aprendimos en común? ¿Únicas?

Si hay tiempo – podemos escribir o dibujar nuestras historias.

O…

En “sentence strips” –

Mi(s) _____ es/son de mi _____. O mi(s) _____ me recuerda(n) de mi _____.

De_____ aprendí _____.

Mi _____ siempre dice _____.

Día 5 – viernes, 13 de octubre
(50 MIN)

Preguntas esenciales:
¿Cómo podemos trabajar juntos para crear cuentos grupales?

¿Para qué queremos usar nuestras voces como artistas?

Objetivos:
Los estudiantes van a…

- Participar en un diálogo sobre la importancia de contar cuentos y usar la voz.
- Escribir frases para un poema coral.
- Trabajar juntos para visualizar qué va con las frases.
- Escoger dos frases de cada persona para estar en el cuento.

Materiales:
Papeles pequeños que dicen “vengo de” para cada estudiante (Moriah los va a traer)
Un papel normal para cada grupo
Escribir las preguntas en la pizarra

Introducción/ Hey! (10 MIN):
Hola, buenos días. Vamos a ir afuera para hacer una actividad para conectar al grupo.

“Hey!”
Formamos un círculo. Voy a cruzar el círculo y decir “Hey! Y hacer un high five a la otra persona del círculo. Y esa persona, también va a decir Hey! Después, esa persona cruza el círculo y dice “hey!” a otra persona. Estamos usando nuestras voces para decir “hey!” aquí estoy… hey! Escúchame. Hey! Tengo algo que decir – ¡soy importante/mis experiencias son importantes! Jugamos.

Pensamos en Carmen y la historia que contaba en el principio del libro….
¿Por qué creen que ella compartió ese cuento?
¿Por qué es importante contar nuestras historias/experiencias/quiénes somos?

Hoy, vamos a crear nuestros cuentos. El martes, si trabajamos bien hoy, empezamos a crear en los ipads. El martes, el jueves y el viernes vamos a hacer los cuentos digitales y el martes, vamos a compartirlos con la gente que decidan invitar (como otra clase de español, por ejemplo).

Regresamos adentro.

Vengo de… (15 MIN)
Todo este tiempo juntos, hemos estado pensando de dónde venimos (Quién está en nuestras familias, comunidades, cómo es pertenecer, etc.). Ahora, vamos a escribir una frase en cada "post it" que empieza con "vengo de". Puedo escribir algo concreto como "vengo de una casa donde hablamos español o tal vez smile ☺". Puede ser más abstracto como "vengo del olor de tortillas en las mañanas o donde hay muchas risas en las noches o los niños tienen que ser los adultos". Pensemos en todos los sentidos. Todos ustedes tienen post-its en sus mesas. Vamos a tener 7 minutos para escribir, tratemos de hacer más de 5.

Cuentos grupales (15 min)
Muy bien. Ahora, revisen sus frases y decidan cuáles tienen más calor que otros. Cuando digo "calor" es como cuáles son importantes para ti, las que te hagan sentir algo adentro, como: "¡sí, quiero compartir eso!". Escojan dos que quieran compartir con sus grupos de mesa. Van a leer sus dos frases y los otros miembros del grupo van a contarte lo que ven cuando dicen sus frases. Por ejemplo, si yo digo "vengo de… si pasa bien y si no, también…" ¿Qué visualizan? O si mi compañera dice "vengo del olor de tierra mojada, visualizo a mis padres y a mí caminando juntos después de una tormenta de lluvia".

Side Coaching:
¿Hay algo que puede ser más descriptivo? ¿Más específico? ¿Qué adjetivos podemos usar para hacerlo más fuerte (como "el olor de tortillas hecho a mano" en lugar de "solo tortillas" o "lluvia dulce" en lugar de solo "lluvia").

Día 6 – martes, 17 de octubre
(50 MIN)

Preguntas esenciales:
¿Cómo podemos trabajar juntos para crear cuentos grupales?
¿Para qué queremos usar nuestras voces como artistas?

Objetivos:
Los estudiantes van a…

- Ordenar las frases para crear un cuento grupal.
- Escribir una línea final para el cuento.
- Trabajar juntos para visualizar qué va con las frases.
- Trabajar juntos para poner más detalles en las frases.
- Usar los ipads para capturar imágenes que van con las frases.

Materiales:
Un papel normal para cada grupo y cinta para pegar las frases al papel

Ipads x 6
Escribir las preguntas en la pizarra

Introducción & IRB (10 MIN):
Hola, buenas tardes. Mostramos con los pulgares cómo estamos hoy. Si quieren decir una palabra pueden o pueden pasar.

Voy a cambiar a inglés para explicar eso. (Explain IRB assent forms and hand them out. Explain that they can sign if they want to and if they don't want to, that's totally ok. It won't be any extra work for them if they do sign, it just means I can talk about their work and what they say in my project).

Ordenamos los cuentos y escribimos una línea final (10 min)
Ok, ahora, van a decidir el orden de sus cuentos. ¿En qué orden quieren las frases? ¿Qué línea final pueden poner que celebre ser bilingüe y bicultural? ¿Qué pueden decir para celebrar que son especiales? Como: "y somos…" . Prueben más de una opción antes de decidir el orden.

Hay que poner cinta en los papeles para que se fijen bien.

Side Coaching:
As groups work, Sra. Petunia and I move around asking students to take turns sharing their lines and the rest of the group shares what that makes them visualize… what they see. We're working to translate this into visual language.

Imágenes (30 MIN)
In small groups as they're ready:
In digital communication, how do we use images to say more than words? (Brainstorm – emojis, Instagram, snap chat…)
Ahora, tenemos el texto para los cuentos, pero estamos creando cuentos digitales, entonces, una parte de los cuentos digitales es capturar imágenes con los ipads. Vamos a crear una imagen para cada línea de nuestros cuentos (solo vamos a usar las manos y objetos para comunicar el sentimiento de la frase).

Show examples of hand shapes and aske them to describe the feelings that come from it. Name the emotions.

Use one of their lines as an example – what is the feeling behind it…. Co construct a hand shape with a few people… is there an obeject we want to add? Why?

With your group, your challenge is to créate an image with hands and objects for each line and take those photos with the photo app. To do that, you'll need to talk about the feeling/idea behind each line… to go deeper than the words. How can we support our group members in making a project that we're all proud of?

Pass out ipads – remind them to care for the ipads.

Give them time to work in groups to créate pictures and take them. Encourage them to think about where their hands are… the background. One of us could go outside with them if they want to take pictures out there.

Día 7 – jueves, 19 de octubre
(90 MIN) 11:15-12:49

Preguntas esenciales:
¿Cómo es el proceso de revisión con los trabajos creativos?
¿Cómo usamos nuestras voces como artistas?
¿Cómo usamos fotografía para decir más de lo que solo podemos decir con las palabras?

Objetivos:
Los estudiantes van a…

- Trabajar juntos para poner más detalles en las frases.
- Usar los ipads para capturar imágenes que vayan con las frases.
- Poner las fotos en imovie.
- Usar las consideraciones vocales para practicar y grabar el audio de los cuentos.

Materiales:
Las instrucciones
Los poemas con preguntas para las revisiones
Ipads x6
Escribir las preguntas en la pizarra

Introducción, IRB, Entonación
Hola, buenas tardes. Mostramos con los pulgares cómo estamos hoy.
¿Alguien más tiene un permiso para participar en el research? No puedes hacer la entrevista conmigo si no lo tienes.

Ok, vamos a empezar con un juego para practicar entonación.

Yo voy a decir una frase: "Quiero a mi hermanito". Cuando digo eso así….. _____...., ¿qué piensan que quiero decir? Ok, vamos a ir cada uno de ustedes y vamos a decir la misma frase de muchas maneras diferentes. ¿Listos?

Later today, we're going to be recording our poems as audio to go with the photos you're taking. How do you think we might keep this exercise in mind when we're recording the audio?

(Explain that like in this exercise, when they record their audio of the poems for their digital stories, they should think about what they want to say and how they want the audience to feel about it.)

Revisiones y fotos

Hand out instructions for the day and papers with revisions to consider for their poems. When they are done revising, they get an ipad to continue taking photos. Remind them to look at the considerations for the photos on the instruction sheet.

Hand out: Instrucciones para los cuentos digitales
Revisen los poemas (see comments).

- Remember – Poems are art!!!! They are beautiful!

Tomen las fotos.

- Remember that the photos have hands to show the emotions behind your words.
- Make sure the hands take up most of the space in the photo – get close!

Ordenen las fotos y pónganlas en imovie.

Practiquen leer el poema grupal con las **consideraciones vocales***** (see below)

Graben el audio en imovie (pueden trabajar afuera para tener más silencio).

*****Consideraciones vocales**

Entonación (¿Qué emociones hay detrás de la frase?)

- What do you want your audience to feel?
- How will you say the line to show how you feel?

Repetición

- Are there echos of people repeating?
- How often is "vengo de" said?

¿Hay una voz a la vez o muchas voces juntas?

- Who says what words?
- Does the whole group say some things together?

Practicar y grabar audio
After they have their photos taken, they need to order them in imovie. Then, they are ready to practice and record their audio on top of the photos.

If they get them recorded, they can move on to transitions and sound effects… adding music (or this can happen on Friday).

@12:25 – Meet inside to talk about invitations (HW) and update on their progress… group by group share out where they are – what they need to finish on Friday.

Día 8 – viernes, 20 de octubre
(50 MIN)

Preguntas esenciales:
¿Cómo es el proceso de revisión con los trabajos creativos?
¿Cómo usamos nuestras voces como artistas?
¿Cómo usamos fotografía para decir más que solo podemos con las palabras?

Objetivos:
Los estudiantes van a…

- Ponerse de acuerdo de las metas del trabajo.
- Trabajar juntos para revisar el trabajo grupal.
- Poner música y trabajar en transiciones.
- Terminar los proyectos.

Materiales:
Las instrucciones
Los poemas con preguntas para las revisiones
Ipads x6
Escribir las preguntas en la pizarra

Introducción, IRB
Hola, buenas tardes. Mostramos con los pulgares cómo estamos hoy.
¿Alguien más tiene un permiso para participar en el research? No puedes hacer la entrevista conmigo si no lo tienes.

Give the tables two minutes to talk about what they still want to acomplish in the project.
Ask each table to share out their goals for revising and finishing their pieces today.

Group Coaching
As I hand the groups their ipads, remind them about things they can work on based on where they are in the process – titles, sound effects, music, transitions. Some still need to finish recording audio.

Students move to individual spaces – all except one group goes outside to work.

@1:35 – Meet inside to write names on invitations that Sra. Petunia made and printed.

Go to the library to meet/talk with the librarian about using the space on Tuesday.

Día 9 – martes, 24 de octubre
(50 MIN) 1:00 – 1:49

Preguntas esenciales:
¿Cómo usamos nuestras voces como artistas?
¿Cómo es compartir nuestras historias con una audiencia?

Objetivos:
Los estudiantes van a…

- Presentar sus historias a una audiencia invitada.
- Reflejar con las historias.
- Interactuar con los invitados.
- ¡Celebrar nuestro trabajo!

Materiales:
La computadora
Preparar el espacio en la biblioteca
Snacks ☺
Papeles de "vengo de…"

Meet Students 1:00
Tell students the order – I'll introduce myself, we'll share each story and reflect, we may do an activity to reflect on the project, the audience will ask you questions, we'll eat snacks.

Bring students to the library.

Introduce Myself and the Project 1:10 – 1:15
Hola, buenas tardes. Mi nombre es Moriah Flagler y creé este proyecto de digital storytelling con la Sra. Petunia. Queríamos abrir el espacio en el aula para compartir historias personales y que los estudiantes fueran expertos en sus experiencias. Hemos trabajado mucho individualmente y en grupos para combinar nuestras historias en unos poemas grupales. Esta es la culminación de mi proyecto de tesis para una maestría en Drama and Theatre for Youth and Communities en UT Austin. Después de cada presentación, vamos a reflexionar un poquito. Al final, van a tener la oportunidad de hacer preguntas a los/las artistas. Gracias por venir y esperemos que les gusten los cuentos digitales.

Hi, good afternoon. My name is Moriah Flagler and I created this digital storytelling project with Sra. Petunia. We wanted to open space in the classroom to share personal stories knowing that the students are experts on their experiences. We've worked hard, both individually and in groups to combine our stories into group poems. This is the culmination of my thesis project for a masters in Drama and Theatre for Youth and Communities at UT Austin. After each presentation, we will reflect a bit. At the end, we will have an opportunity to ask the artists questions. Thank you for coming and we hope you enjoy the digital stories.

Play Stories and Reflections 1:15 – 1:35

<u>After each story…</u>
- What images are sticking with you?
- Appreciations?
- For artists – what discoveries did you make in the process?

<u>Después de cada cuento…</u>
- ¿Qué imagenes se les quedan en la mente?
- ¿Apreciaciones?
- Para los/las artistas: ¿Qué descubrieron durante el proceso?

Questions for the Artists 1:35 – 1:40

Vengo de… 1:40

Parte del proceso fue escribir ideas de "vengo de…" en unos papeles. Queremos invitarlos a compartir en nuestro proceso, si quieren.

Aquí tenemos unos papeles de "vengo de…". Pueden escribir cosas que describan de dónde vienen ustedes también y los ponemos juntos en un muro.

APPENDIX C: "CUENTACUENTOS" – DAILY PLANS ENGLISH

Grade – 6

Day 1 – Tuesday, October 3rd
(50 MIN)

Essential Questions:
For us…
What does family mean? What does community mean?

Objectives:
Students will…

- Create a classroom community (work together)
- Learn about their classmates
- Explore ideas about family and community in relation to their lives
- Move their bodies and use the actor's tools (voice, body, imagination)

Materials:
Large paper
Markers
Tape
Write the questions on the board

Introduction:
Hi, good morning. It's a pleasure to be here with you all again. My name is Moriah (you can call me Ms. Flagler). I'm here to do a project with you all… it's called digital storytelling. I'm going to be with you for three weeks (Tuesdays, Thursdays, and Fridays). If we're going to tell stories in this space, it's important we know who we're working with and I still don't know your names! So, to start off, let's get in a circle.

Name and Movement
Great! I'm going to say my name, Ms. Flagler, and I'm going to do a movement with my body that shows something I like to do. For example: Ms. Flagler, paint. And we're all an echo, so we'll repeat the name and the gesture. "Ms. Flagler, paint." Let's go around the circle.

Reflection:
What activities did we like in this group?
What activities do we have in common?

A Truth About Me
You each have a little piece of tape – please put it on the floor between your feet. This is your spot. I'm here in the center of the circle and I'm going to say a truth about me. Anyone might have this truth in common with me. I'm Ms. Flagler and a truth about me is that I live in Austin. If this is also true about you, you can move to another spot in the circle. Again… I'm Ms. Flagler and a truth about me is that I've broken a bone. If you've also broken a bone, you can move to

another spot in the circle. (play a while and I will also take a spot in the circle so that someone else can be in the middle and say a truth).

Reflection:
When did a lot of people move? What do we have in common?
In what ways are we unique? What makes us special or different?

Poster Dialogue
Today we're going to explore some questions:
For us… What does family mean? What does community mean?

There are some posters around the room on the floor that you can go write/draw/mark on. We're going to do this activity silently. The posters are: My family is… My community is… Places I feel like I belong… How I know I belong to a place…

Process the posters.

Day 2 – Thursday, October 5th
(90 MIN)

Essential Questions:
What do we need to work as a community?
What do we do with our families/communities? What do we learn from our families/communities?

Objectives:
Students will…
- Create a community agreement
- Identify what the author, Carmen Lomas Garza learned from her family/community

Materials:
Large paper
Markers
Tape
Small paper strips for writing community agreements
Write the questions on the board

Introduction (5 MIN):
Hi, good morning. How are you? Tuesday, we started to share personal things and we'll continue to do so as we share stories. So, we're going to work together today to create a community agreement.

Community agreement (15 MIN)
With your group, please think about what you need from the group to feel supported and feel that you belong. For example: I need the group to listen to me without laughing. So I could write: listen with respect. Also, I think it will help me feel supported if the group is kind.. or… I want to

share only what I want and no more. This is fine too. Try to write 2 or 3 things with your groups.

I'm going to put the ideas on the board and let's see what we have. Well, is there something that is not there that we need in order to share stories (feel supported and belong to the group)?
Ok, so here we have our agreement to work together.

A truth about me (Activities I do with my community / family) (15 MIN)
Ok, like we did the other day, we're going to play "a truth about me," but in a different way. Now, I will say: "With my family or with my community ...". Then: "I am Ms. Flagler and with my community, I dance". If you also do this with your community, you can look for a free space.

Reflection: (Write this on a large piece of paper)
For what activities did many people move? What activities do we do in common?
In what aspects are we unique? In what ways are we special / different?

In My Family/En Mi Familia (45 MIN)
Today, we are going to explore these questions:
What do we do with our families / communities?
What do we learn from our families / communities?

I will read parts of this story by Carmen Lomas Garza, who is from Kingsville, TX and we will explore what she learns from her family and her community in all the activities they do together.

Read the introduction. Has anyone had an experience similar to Carmen's?

Read "Los Camaleones" and "Ventosa". After each story, ask the students: What did Carmen learn in that story?

Now, they will read two stories in each group. (Divide the stories by group) and then share everything Carmen learned.

We write all the ideas on a large paper to have a list.

* We restore the space *

Day 3 - Friday, October 6
(50 MIN)

Essential questions:
What do we learn from our families / communities?
What stories do we have to tell?

Objectives:
Students will…
• Define family and community more
• Identify what the author, Carmen Lomas Garza, learned from her family / community

• Think of many stories and practice telling one to a partner

Materials:
Large papers for each table
2 normal papers for each table
Markers
Tape
Write the questions on the board

Introduction (5 MIN):
Good morning. How are you? Can you show with your thumbs how you're doing today? Yesterday, we started with the stories in the book *En mi familia*. What were we doing with the scenes in the book? Yes, we were thinking about what Carmen learned in each experience she had with her community. But before continuing with that, let's explore more, who is in our communities?

Activity of family / community maps (Ms. Petunia) (10 MIN)

In my family (20 MIN)
Now, they will read two stories in each group (divide the stories by group) and then share out what Carmen learned. Please read the story twice together before writing and drawing. Then, they can talk in their groups about what Carmen learned in that experience and draw a picture on the paper with the phrase.

We are going to share all the ideas and put the papers on a big poster to have a collective list.

* We restore the space *

Day 4 - Tuesday, October 10 (with assembly)
(40 MIN) 12: 48-1: 31

Essential questions:
What have I learned from my family and my community?
What is it like to be bilingual / bicultural?

Objectives:
Students will…
• Use their bodies and imagination to remember a time they learned something important.
• Tell a story to a partner.
• Write lines of text for a choral poem.

Materials:
Papers for each student for brainstorming
Sentence stem papers
Write the questions on the board

Introduction (5 MIN):
Good morning. How are you? Can you show with your thumbs how you are today ...? If you want, let's also say a word or phrase with your thumb, and if you do not want to, you can say "I want to pass".

Today we are going to use our bodies and imaginations to tell stories to a partner. As Carmen learned specific things about her family and her community, we also learn many things from our families and communities. We carry these experiences or lessons with us in our daily lives and they make us who we are.

Brainstorming (10 MIN)
We start with a brainstorm. For 5 minutes, without speaking, we will write or draw a list of the times we learned something important. It can be important because it's something that someone in your family always says (like a saying), or maybe because something changed after that moment ... Maybe it's a skill you use in daily life like cooking something special (like Carmen's nopalitos or tortillas) or when you learned a story like La Llorona ...

A tour of a memory (25 MIN)
With your eyes closed, think of a place where you learned something important that you feel good about sharing with a partner. Remember that we only share what we want. You can imagine or remember this place with many details - the colors of the curtains or the texture of the earth. Who else is there with you? Are you alone or are there friends, family? What sounds are in this space? What smells? How do you feel? Is it hot, cold? How old were you? What happened first and what happened next? Great, open your eyes, please.

Now, with a partner at your table, you are going to tour that memory. Each person in the pair will have their turn, I will tell them when it is time to change. They decide who will be the first guide. Before starting with your partners, Mrs. Petunia and I are going to model it for you.

[One of us is going to do an example tour]

Ok, please get up and look for a space in the classroom to do the tour. If you need to use English in your tours, it's fine, but try to use Spanish as much as possible.

Switch.

We return to the tables.
Who would like to share with the group a moment of the tour they received?
Who are the characters in our stories?
Do we have activities or things that we learned in common? Unique?

If there is time - we can write or draw our stories.

OR…

In "sentence strips" -

My (s) _____ is / are from my _____. Or my (s) _____ remind me of my _____.

From_____ I learned _____.

My _____ always says _____.

Mi(s) _____ es/son de mi _____. O mi(s) _____ me recuerda(n) de mi _____.

De_____ aprendí _____.

Mi _____ siempre dice _____.

Day 5 - Friday, October 13
(50 MIN)

Essential questions:
How can we work together to create group stories?
How do we want to use our voices as artists?

Objectives:
The students will ...
• Participate in a dialogue about the importance of telling stories and using our voices.
• Write sentences for a choral poem.
• Work together to visualize what goes with the phrases.
• Choose two sentences from each person to be in the story.

Materials:
Small papers that say "vengo de…" for each student (Moriah will bring them)
A piece of paper for each group
Write the questions on the board

Introduction / Hey! (10 MINUTES):
Hello. We are going to go outside to do an activity to warm up.

"Hey!"
We form a circle. I'm going to cross the circle and say "Hey! And make a high five to the other person in the circle. And that person, will also say Hey! Then, that person crosses the circle and says "hey!" To another person. We are using our voices to say "hey!" Here I am ... hey! Listen to me. Hey! I have something to say - I am important / my experiences are important! We play.

Let's think of Carmen and the story she told at the beginning of the book ...

Why do you think she shared that story?
Why is it important to tell our stories / experiences / who are we?

Today, we are going to create our stories. On Tuesday, if we work well today, we will start creating on ipads. On Tuesday, Thursday and Friday we will do the digital stories and on Tuesday, we will share them with the people who we decide to invite (like another Spanish class, for example).

We go back inside.

"Vengo de…" I come from ... (15 MIN)
All this time together, we have been thinking about where we come from (Who is in our families, communities, what it is like to belong, etc.). Now, let's write a phrase in each "post it" that starts with "I come from". I can write something concrete like "I come from a house where we speak Spanish or maybe smile". It can be more abstract like "I come from the smell of tortillas in the mornings or where there is a lot of laughter at night or children have to be adults". Think of all the senses. You all have post-its on your tables. We will have 7 minutes to write, try to make at least 5.

Group stories (15 min)
Very good. Now, review your lines and decide which ones have the most heat for you. When I say "heat" it's like which ones are important to you, the ones that make you feel something inside, like: "Yes, I want to share that!". Choose two that you want to share with your table groups. You will read your two sentences and the other members of the group will tell you what they see when you say your lines. For example, if I say "I come from ... si pasa bien. Si no tambien ..." What do you visualize? Or if my partner says "I come from the smell of wet earth, I visualize my parents and me walking together after a rainstorm".

Side Coaching:
Is there anything that can be more descriptive? More specific? What adjectives we can use to make it stronger (such as "the smell of handmade tortillas" instead of "just tortillas" or "sweet rain" instead of just "rain").

Day 6 - Tuesday, October 17
(50 MIN)

Essential questions:
How can we work together to create group stories?
How do we want to use our voices as artists?

Objectives:
The students will…
• Order their lines to create a group story.
• Write a final line for the story.
• Work together to visualize what goes with the phrases.
• Work together to put more details in the sentences.

• Use the ipads to capture images that go with the phrases.

Materials:
A paper for each group and tape to stick the sentences to the paper
Ipads x 6
Write the questions on the board

Introduction & IRB (10 MIN):
Hello, good afternoon. Thumbs with a word, phrase, or pass.

I'm going to change to English to explain this. (Explain IRB assent forms and hand them out.) Explain that they can sign if they want to and if they do not want to, that is totally ok. I can talk about their work and what they say in my project).

We sort the stories and write a final line (10 min)
Ok, now, you will decide the order of your stories. In what order do you want the phrases? What final line can you add to celebrate being bilingual and bicultural? What can you say to celebrate that you are special? Like: "and we are ..." Try more than one option before deciding the order.

Remember the tape so they stay in order.

Side Coaching:
As groups work, Mrs. Petunia and I move around asking students to take turns sharing their lines and the rest of the group shares what that makes them visualize ... what they see. We are working to translate this into visual language.

Images (30 MIN)
Go to small groups as they're ready and do a mini lesson:
In digital communication, how do we use images to say more than words? (Brainstorm - emojis, Instagram, snap chat ...)
Now, we have the text for the stories, but we are creating digital stories, so a part of the digital stories is to capture images with the ipads. We will create an image for each line of our stories (we will only use hands and objects to communicate the feeling of the phrase).

Show examples of hand shapes and ask them to describe the feelings that come from it. Name the emotions.

Use one of their lines as an example - what is the feeling behind it ... Co construct a hand shape with a few people ... is there an object we want to add? Why?

With your group, your challenge is to create an image with hands and objects for each line and take those photos with the photo app. To do that, you'll need to talk about the feeling / idea behind each line ... to go deeper than the words. How can we support our group members in making a project that we're all proud of?

Pass out ipads - remind them to care for the ipads.

Give them time to work in groups to create pictures and take them. Encourage them to think about where their hands are ... the background. One of us could go outside with them if they want to take pictures out there.

Day 7 - Thursday, October 19
(90 MIN) 11: 15-12: 49

Essential questions:
How is the revision process with the creative work?
How can we use our voices as artists?
How do we use photography to say more than we can only say with words?

Objectives:
The students will…
• Work together to put more details in the sentences.
• Use the ipads to capture images that go with the phrases.
• Put the pictures in imovie.
• Use vocal considerations to practice and record the audio of the stories.

Materials:
The instructions
The poems with questions for reviews
Ipads x6
Write the questions on the board

Introduction, IRB, Intonation
Hello good afternoon. We show with our thumbs how we are today.
Does anyone else have a permission slip to participate in the research? You can not do the interviews with me if you do not have it.

Ok, let's start with a game to practice intonation.

I am going to say a phrase: "I love my little brother". When I say that like that ... .. _____...., what do you think I want to say? Ok, let's go to each of you and let's say the same phrase in many different ways. Ready?

Later today, we're going to be recording our poems as audio to go with the photos you're taking. How do you think we might keep this exercise in mind when we're recording the audio?

(Explain that like in this exercise, when they record their audio of the poems for their digital stories, they should think about what they want to say and how they want the audience to feel about it.)

Revisions and photos
Hand out instructions for the day and papers with revisions to consider for their poems. When they are done revising, they get an ipad to continue taking photos. Remind them to look at the

considerations for the photos on the instruction sheet.

Hand out: Instructions for digital stories
Check the poems (see comments).
- Remember - Poems are art !!!! They are beautiful!

Take the photos.
- Remember that the photos have hands to show the emotions behind your words.
- Make sure the hands take up most of the space in the photo - get close!

Order the photos and put them in imovie.

Practice reading the group poem with vocal considerations *** (see below)

Record the audio in imovie (they can work outside to have more silence).

***** Vocal considerations**

Intonation (What emotions are behind the phrase?)
• What do you want your audience to feel?
• How will you say the line to show how you feel?

Repetition
• Are there echos of people repeating?
• How often is "come from" said?

Is there one voice at a time or many voices together?
• Who says what words?
• Does the whole group say some things together?

Practice and record audio
After they have taken their photos, they need to order them in imovie. Then, they are ready to practice and record their audio on top of the photos.

If they get them recorded, they can move on to transitions and sound effects ... adding music (or this can happen on Friday).

@ 12: 25 - Meet inside to talk about invitations (HW) and update on their progress ... group by group share out where they are - what they need to finish on Friday.

Day 8 - Friday, October 20
(50 MIN)

Essential questions:
How is the revision process with creative work?
How can we use our voices as artists?
How can we use photography to say more than we can only with words?

Objectives:
The students will…
• Agree on their goals for the session.
• Work together to revise their work.
• Add music and work on transitions.
• Finish the projects.

Materials:
The instructions
The poems with questions for reviews
Ipads x6
Write the questions on the board

Introduction, IRB
Hello good afternoon. We show with our thumbs how we are today, share or pass.
Does anyone else have a permission slip to participate in the research? You can not do the interview with me if you do not have it.

Give the tables two minutes to talk about what they still want to acomplish in the project.
Ask each table to share out their goals for revising and finishing their pieces today.

Group Coaching
As I hand the groups their ipads, remind them about things they can work on based on where they are in the process – titles, sound effects, music, transitions. Some still need to finish recording audio.

Students move to individual spaces – all except one group goes outside to work.

@1:35 – Meet inside to write names on invitations that Sra. Petunia made and printed.

Go to the library to meet/talk with the librarian about using the space on Tuesday.

Day 9 - Tuesday, October 24
(50 MIN) 1:00 - 1:49

Essential questions:
How do we use our voices as artists?
How is it to share our stories with an audience?

Objectives:

The students will…
• Present their stories to an invited audience.
• Reflect on the stories.
• Interact with the guests.
• Celebrate our work!

Materials:
Computer
Prepare the space in the library
Snacks
Papers of "Vengo de ..." for audience engagement

Meet Students 1:00
Tell students the order - I'll introduce myself, we'll share each story and reflect, we'll do an activity to reflect on the project, the audience will ask you questions, we'll eat snacks.

Bring students to the library.

Introduce Myself and the Project 1:10 - 1:15
Hola, buenas tardes. Mi nombre es Moriah Flagler y creé este proyecto de digital storytelling con la Sra. Petunia. Queríamos abrir el espacio en el aula para compartir historias personales y que los estudiantes fueran expertos en sus experiencias. Hemos trabajado mucho individualmente y en grupos para combinar nuestras historias en unos poemas grupales. Esta es la culminación de mi proyecto de tesis para una maestría en Drama and Theatre for Youth and Communities en UT Austin. Después de cada presentación, vamos a reflexionar un poquito. Al final, van a tener la oportunidad de hacer preguntas a los/las artistas. Gracias por venir y esperemos que les gusten los cuentos digitales.

Hi, good afternoon. My name is Moriah Flagler and I created this digital storytelling project with Mrs. Petunia. We wanted to open space in the classroom to share personal stories knowing that the students are experts on their experiences. We've worked hard, both individually and in groups to combine our stories into group poems. This is the culmination of my thesis project for masters in Drama and Theater for Youth and Communities at UT Austin. After each presentation, we will reflect a bit. At the end, we will have an opportunity to ask the questions. Thank you for coming and we hope you enjoy the digital stories.

Play Stories and Reflections 1:15 - 1:35

<u>After each story ...</u>
• What images are sticking with you?
• Appreciations?
• For artists - what did you discover during the process?

<u>Después de cada cuento…</u>
- ¿Qué imagenes se les quedan en la mente?
- ¿Apreciaciones?
- Para los/las artistas: ¿Qué descubrieron durante el proceso?

Questions for the Artists 1:35 - 1:40

Vengo de ... 1:40

Part of the process was to write "I come from ..." ideas in some papers. We want to invite you to share in our process, if you want.

Here we have some papers of "Vengo de ...". You can write things that describe where you come from as well and put them together on a wall.

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Vita

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